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THE AUTHOR & JOURNALIST

**MAKING THE SUBCONSCIOUS
SAY "UNCLE"—**

By Jack Woodford

**TO THE PROLIFIC BELONG
THE SPOILS—**

By George C. Henderson

SELLING TO THE MOVIES—

By G. W. Sayre

**Continuing WEB-WORK PLOT
CONSTRUCTION—**

By Harry Stephen Keeler

**THE VELVET FOOTED
CAMELS—***By Harold Hersey*

**THE HANDY MARKET LIST
Better Than Ever**

Literary Market Tips

**June
1928**

THE AUTHOR & JOURNALIST

FOUNDED, 1916

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PUBLISHING an installment of Harry Stephen Keeler's series on web-work plot construction in the same issue with Jack Woodford's article on harnessing the subconscious forces of mind, we may almost seem to be publishing, side by side, diametrically opposite views. Woodford is an advocate of letting the story develop spontaneously as it is being written, while Keeler gets his story plotted out before beginning the actual narration.

We venture the opinion, however, that there is no real contradiction between the two methods. One is as good as another, the preference depending upon the temperament of the writer. Mr. Woodford claims for the method of letting the story develop as it is being written that it makes for spontaneity. It has the drawback, however, especially with an unskillful writer, of making for a rambling narrative, lacking in unity or singleness of aim.

With reference to Mr. Woodford's charge that a pre-plotted story is likely to sound forced or mechanical, we would answer that while this is no doubt frequently the result, it need not necessarily be. When a writer narrates an actual happening

within his experience, telling what occurred—as a newspaper reporter describes a holdup or a court trial—his narration is not hampered by knowledge of all the details. On the contrary, such recording of actual events is very easy. We merely set down what took place. The writer who plots his stories in advance puts himself in much the same position. He gets his notes in shape, making sure that he has a complete outline of the story, and when he comes to actual narration he is in a position to write as if he were reconstructing the incidents from memory.

We are especially in sympathy with Mr. Woodford's assertion that the subconscious mind can be trained to produce what is demanded of it. This can be carried to the point of forcing it to bring into the consciousness a forgotten name or an elusive word expressing the right shade of meaning. The important thing, as Woodford intimates, is this: Never give up to the consciousness. Make it do your bidding every time a demand is made upon it—and in time the habit will be so well developed that the response is practically automatic.

THE HANDY MARKET LIST in this issue has been entirely reset, in a slightly smaller type than before, but in a form that we believe is more readable and convenient for quick reference. The chief advantage of the resetting is that the individual magazine statements occupy less space than in the old form, thus permitting more room for growth. So numerous have been the changes in the periodical field during the past few months that a complete revision of the list is necessitated with every quarterly republication. A detailed comparison of this June list with the March list, only three months old, will show any interested reader how thorough has been this revision and how quickly an old list becomes obsolete.

THE PULITZER PRIZE of \$1000 for the best book of the year from the standpoint of presenting the whole atmosphere of American life, was awarded this year to Thornton Wilder, for his "The Bridge of San Luis Rey." Eugene O'Neill's much discussed play, "Strange Interlude," received the \$1000 award for the best play "representing the educational value and power of the stage in raising the standard of good morals, good taste, and good manners." These and other awards for journalism under the Pulitzer foundation were announced by Columbia University on May 8th.

MANY FAVORABLE COMMENTS were received during the past month on our new cover design. We rather like it ourselves.

RENA VALE, of Los Angeles, won the \$5000 first prize in the Photoplay Magazine-Paramount Famous Lasky idea contest, her first material success after twelve years of writing and bombarding editorial offices. The title of her photoplay is "Swag." George Bancroft and Evelyn Brent have been cast by Jesse E. Lasky for the leading roles.

THE AUTHOR & JOURNALIST

June, 1928

Making the Subconscious Say "Uncle"

BY JACK WOODFORD



JACK WOODFORD

I HAVE sold, at the present writing, more than thirteen hundred short-stories, to over sixty publications, in this country and England. This is no record. Writers who have steadily filled magazines for years, with more than one story in every issue, under various pen names, have,

I am sure, sold a great many more. In fact, I personally know one man who has sold over three thousand short-stories alone, to my certain knowledge.

Oddly enough, I found that this gentleman had been practicing, without consciously designating his method to himself, the same means I have always used for forcing out such a quantity of material.

My father was a doctor. He was one of the first physicians, I believe, seriously to experiment with hypnotism as a means of anæsthesia to be employed under circumstances precluding the use of anæsthetics. He failed to establish hypnotism for such uses and when he died, he was persuaded that hypnotism was too much like static electricity to be made useful in the medical field. It worked, sometimes, but one never knew precisely when or how it was going to work.

My earliest recollections center about his various experiments with this hobby of his, and the terrible howls the Godly in the neighborhood used to raise, when he hired subjects to experiment upon.

So soon as I was old enough to steal his books and sneak them off to school, to read behind my big geography book, I began to study psychology. I was about twelve or thirteen then, and I am three times that now, and my interest in psychology, far from waning, has increased with the years.

Like my father, I am persuaded that hypnotism will never be of any practical use. However, I do think that the great discoveries of the future will lie in the realm of psychology, particularly as touches upon the "harnessing" of the tremendous unexplored powers of the subconscious. Zeus (Hera concurring) will, I think, agree with me in saying that we have spent enough time inventing toys to play with. It is about time we invented something that can be put to a more constructive use than the making of money.

There is, I am certain, some touchstone with which the subconscious may be turned to account. But such a touchstone is yet to be discovered. I have read and studied everything written in, or translated into, English, on the subject, and it has not been discovered yet—advertising quacks to the contrary notwithstanding.

Within certain well-defined limits the subconscious may be harnessed. I know of several uses to which it may be put; things it will do every time, for anybody, anywhere, though I shall touch here only upon its use in writing.

I use the terms "conscious" and "subconscious" because the average person understands the connotations of these words rather better than other words and phrases which might be more nearly accurate.

WHEN I began to write, I realized that whatever habits I formed, right at the

beginning, would govern me to my grave, in my writing activities. I also realized that any elaborate machinery of psychological approach—such as the idiocies suggested by teachers of Psychological Salesmanship—would be so cumbersome as to be worse than useless; it would make both the conscious and subconscious shrink from writing. Therefore, I selected just one habit to enforce without quarter: the habit of never failing—*after once having started*—to produce a story.

The first few years—the first three, to be exact—I often suffered mental agony. Times there were when I sat staring at my typewriter, longing to smash it, for hours at a time, without being able to produce a line. *But never once did I fail* finally to produce the sort of story I had intended to write.

I never plot stories in advance. It has always been my belief—and I may be entirely wrong—that a cooked-up story lacks in spontaneity what it gains in coherence and continuity. Stories should be, to some extent—even commercial stuff—lifelike. And life has neither coherence nor continuity, though it is appallingly spontaneous.

When a man starts out from his home to buy a package of cigarettes, is held up, manages to trap the highwayman in some unique way, and finds that there is a big reward on the criminal which will make it possible for him to marry the girl of his choice (an actual happening, as recorded recently in the newspapers) he does not work with a chronological chart. If he did, he'd be more worried about getting on the spot to meet the criminal than he would be about capturing him when he got there; a situation which I have felt between the lines of many an author's crime story. I do not believe that happenings can be made to seem unexpected to the reader, if the author is writing with a synopsis before him. Something of an author's mood, as he writes, always creeps in between the lines. Possibly I am full to overflowing with prunes, in saying this, for my good friend Harry Stephen Keeler, who has made decidedly more of a success than I have, contradicts me flatly. However, I remain recalcitrant. I'm sorry.

And yet, too, I do not think that any writer ever writes a tale without a synopsis. The only difference between my synopses and those used by pre-plotters is that I do not consciously know my synopsis in advance, and as my story flows out hot upon

the paper, I am almost as surprised at the turn of events as I hope my reader will be; however, the subconscious mind has known all along what is going to happen. It is elementary psychology that the subconscious, by whatever name it may be called by various schools, will often lead a person for years toward some objective that never occurred to the individual consciously.

AFTER one has written one's first story, or even *thought about* writing one's first story, one has started the subconscious to evolving plots. After one has written one's hundredth story, the subconscious mind is a plot machine, working day and night, and to put the puny little conscious mind to work at making jackstraw plots on paper is only to balk the much more effective powers of the subconscious and inhibit that part of the mind from its plot activity—perhaps, eventually, to dam it up altogether. I am probably expressing what every AUTHOR & JOURNALIST reader already knows in comparing the conscious and subconscious minds to the visible and underwater proportions of an iceberg; some say that the proportions are even greater, one to fifty, in fact, in favor of the subconscious. My own personal surmise is that the proportion is more like one to ten thousand. Meet, for instance, such an individual as Cabell, who is like a diffident school boy, consciously—and then read Jurgen!

After one has trained the subconscious to obey one, to some small extent, it becomes possible to know when the subconscious has a story all made up, ready to go to press. It is a peculiar feeling, impossible to describe, but it is always very definitely there.

Of course I set a given time to do my original fiction writing, distinct from the times in which I do my rewriting, bookkeeping, fighting with editors by mail, and writing of other material to which I am addicted.

At this time I sit down before my typewriter. I put in a sandwich of white, black and yellow paper. Then I sit back at ease and wait for an idea. If it doesn't come after about fifteen minutes, I start to write anyway. Systematically, while sitting back at ease, I drive extraneous thoughts out of my mind. This I sometimes accomplish by using the diminishing-dot-against-white background form of autohypnosis. (I think I need not dwell upon this; any book of psychological information mentions the mechan-

ism in one form or another.) There is danger, of course, of actually going to sleep while employing this trick, well known to the Hindus and others for hundreds of years. To avoid going to sleep I balance some article, such as my cigar lighter, on the back of my hand, so that it will fall off and wake me if I doze.

Usually, after a few minutes, an opening situation presents itself; then I slap down a first paragraph. From there on, almost invariably, the story (or serial section) comes out almost faster than I can write.

I say that this usually happens. Even yet, at times, I have battles with the subconscious. *E. g.*, although I may not be consciously aware that I am hearing them, sounds float in to me from the beach, not far from my home. Subconscious thinks to itself: "This writing business is a damn bore anyway—why should I work today? Gosh, that water would be cool!" The story suddenly stops. I am nervous and distraught. It is a horrible feeling; like being thrown off of a moving train. Subconscious and I come to grips. So far, I have always whipped subconscious cold, though the effort has so exhausted me several times that I was slightly ill afterward; but this was in the early stages—that sort of thing never happens now. Subconscious knows that we are the same as nailed to the chair until that story is produced and though we curse and growl at each other, he delivers, because he knows we'll stay in that evening, and if necessary sit up all night together, unless he comes across.

Let him just once get away with running down to the beach with me, instead of finishing the story, and he would be like the baby who knows that by squalling it will be delightfully trundled up and down the floor.

Naturally you feel like asking: "But don't you produce some terrible abortions?" Yes, dear reader, I do. But the dreadful stuff can almost always be rewritten and revised into some semblance of respectability. The very worst that can happen is that it be thrown with a shudder into the wastebasket, after being torn into bits, so the wench who bales the wastepaper won't read it and put one down as a worse moron than her school-teaching son.

The important thing is to make the subconscious know that there has got to be a

birth, even if it is of the Caesarean variety, that results in the child being decapitated.

YOU say this is all rather horrible. Well, it may sound so on paper, but the other writers I know are always telling me how "easy" it is for me to write, and how hard it is for them. And it is much harder for them. With their pampered subconsciousnesses they will start a story one day and finish it three weeks later. They walk the floor and wring their hands and beat their wives, and drink themselves afloat because they cannot think up a plot.

Having thought up a plot they call me on the 'phone to tell me that they are going to commit suicide because they have suddenly and forever lost their grip and cannot write a line that doesn't sound like a president's speech written by himself instead of by his ghost writer.

They develop a certain type of story that goes over finely, hook some editor with the idea, and then, when they get the order, cannot write another story of that particular type to save themselves. .

They decide to forsake short-stories forever and turn to the novel, write half a novel and then forsake the novel form forever and turn to short stories.

They sit down to write short-stories and write poems instead; in the middle of a poem they get a plot for a short-story which they "dare not let grow cold." Far from exaggerating I am understating. I would rather be flayed alive than have their spoiled subconsciousnesses.

Of course, artistically, my method of writing may be rather horrifying. And socially it is a disgrace. People have wanted to kill me because they rang my muffled phone in some emergency and couldn't reach me, though they knew I was at home. (Fortunately, I live in a fireproof apartment.)

But my method has one rather lovely aspect. It permits one to work systematically at the production of commercial work, so that that type of work does not take up all of one's time.

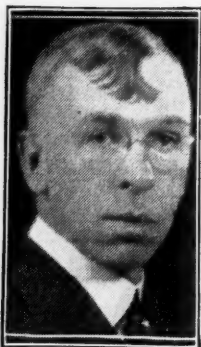
It leaves part of the day to be more pleasantly employed with the writing of other things, under one's own name, for which one receives not so much money, but gets that joy out of writing, sans which one might just as well be an insurance salesman or an osteopath.

The Mechanics (and Kinematics) of Web-Work Plot Construction

BY HARRY STEPHEN KEELER

PART II—THE KINEMATICS

XII.



MR. KEELER

KINEMATICS, we said, was the study of spatial movement. In considering why plots cause the story to move hither and thither instead of thither and hither, it is necessary to focus our attention on two elements, known as

- (1) The plot incident, which may be
 - (a) motivated
 - (b) motivated
 - (c) accidental

- (2) The plot thread, which may be
 - (a) passive
 - (b) active

Unlike motives themselves, which cannot be shown in a diagram—that is, we cannot graphically compare the thirst for a drink of creme-de-menthe with a belligerency towards the colored race—we can show diagrammatically how motives may conspire to direct the course of an individual or object.

It is necessary that we build up this workable graphic conception so as to grasp what I shall term the 15 elemental plot combinations, and these have to be grasped if we are to understand the larger and more complicated structures found in stories which range from 25,000 to 125,000 words.

And do not believe the literary pessimist who tells you that there are only seven original plots in the world, any more than you would believe that the instrument known as the kaleidoscope can show you only seven

patterns. It is only the number of pieces of colored glass in the kaleidoscope that are limited; so, too, the elements in life. But there are enough elements in life, if recombined in all their possibilities, to provide plots to the number of 1,000,000,000,000,000,000—at which point our linotype machine runs out of zeros!

XIII.

THE first vital thing in the kinematics of plot to be impressed on the mind is something that should, presumably, have been taken up in the mechanics of the thing—but which has been left for discussion here in order that Part I might remain as simple as possible. But as that deals with the plot incident, and we are now going to study the possibilities of that element toward directing a story, we have made no mistake in leaving it until now.

Suppose I should tell you that there is a bank in which you may draw one hundred per cent interest for every deposit you make? You will not believe me. And if I add that it is (for you, who aim to sell stories for money) a financial bank in a way, too, you will remain incredulous. But this bank exists, and it exists as the plot incident which, under Part I, or the Mechanics of the subject, we commenced to regard as a small bundle of explosive force. And this explosive force that lies in a plot incident can always be doubled by any depositor.

To double it, the first vital thing the student of plot must watch is this: a plot incident once created should never be viewed nor even verbally expressed, in its A-to-B form only. It should also be expressed and thought of in its B-to-A form. This may

seem puzzling, and I will objectify the statement by saying that you should never view an incident as merely—say—“Peter Zeller, a ship mate of San Francisco, becomes acquainted with Leonard Wong, an eighth-breed Chinese boy.” Immediately rephrase it with your lips and your mind to read: “Leonard Wong, an eighth-breed Chinese boy of San Francisco, becomes acquainted with Peter Zeller, a ship mate.” As a result of clearly viewing this incident in two ways, two avenues for the force inherent in this meeting open themselves, *i. e.*, Zeller may some day use this boy in some capacity, such as to gain him entrance into an opium den or Chinese gambling house; or the boy may use Zeller, some day, perhaps for a passage to Mexico, or Europe, or Australia.

Again, do not merely say: “Fenway, a newspaper reporter, calls on Miss Margaret van Allingham, a society girl, and offers her one hundred dollars for information where to find a girl friend of hers of her boarding school days whom she is hiding and whom the newspapers want.” Phrasing it in such manner will only bring to your mind the effects on Fenway’s course as to her acceptance or her refusal. If you will again rephrase your incident to: “Miss van Allingham, a society girl, is called upon by a newspaper reporter and offered one hundred paltry dollars for information as to the whereabouts of her friend,” you at once perceive new angles to the situation. For example, that in the lady’s heart is engendered indignation at the press, or the reporter, for the insult of even assuming she would betray a friend for that sum.

But it should not necessarily be thought that this double explosive force becomes immediately directed into the bilateral channels open to it. As a simple example of what I mean, if I swindle a man out of his money, I have the money as a result of the swindle, quite aside from his having a hatred of me and a desire to get even. Long after this happening an opportunity may arrive in which he can retaliate, and his hatred of me, resulting from that swindle, may motivate him to direct powerful action then and not before. So also, my possession of his money may lead me long afterwards, when I have met an heiress, to buy a Rolls-Royce with which to impress her. Two springs of force have arisen from that earlier incident, but they have not become operative till long after. The main thing to consider in this

discussion is that by considering your incident in two phases—in an active and passive form, so to speak (although, remember, the passive form here is as dynamic as the active), your store of force has increased into two stores.

XIV.

NOW if you have studied geometry, you know that a line is the path followed by a point. If the point travels north and south, east and west, in a horizontal plane, its path will be a curved line, a wiggly line. If you have not studied geometry, you have my permission to clear your table top, dip a fly in your inkwell, and watch the path he makes on the table-top.

But if we go to represent characters and objects, these vital units in plot, as lines, thus getting the first kinematical element of plot, the plot thread, we are confronted with the fact that movement in time plays as important a part as movement in space. Indeed, it cannot be stopped. For instance, Amos Hobbs, a farmer, may sit down in a chair in his kitchen at 4 o’clock in the afternoon. At 6 o’clock he has moved two hours ahead whether he wishes to or not: whether he has been fast asleep all the time and never even snored. Or with this progression of time alone, he may, during the two hours, have gone out to the barn, thence to the pasture, thence to the creek.

So to make room for time in our graphic depiction of plot, let us present characters and objects as lines whose vertical wanderings shall indicate all spatial movement of any sort, and whose left-to-right movement shall represent progression forward in time only. Thus will be born the plot-thread. The simplest element, therefore, following this convention, will be the plot thread (passive form).

XV.

A PASSIVE plot thread, since it has not been heretofore defined nor even named in the study of plot, I shall define as the graphic depiction of the course of a unit of plot incapable of being motivated or of acting under motivation other than natural laws. Such things are, of course, inanimate objects, social ideas, etc.

Survey the following diagram:



FIGURE 1

Graphically, it represents a passive plot thread called "Passive thread A," as operating between two points of time, t_1 and t_2 ; and it is obvious from the thickening of it at the point n that it is desired that the movement of the point constituting that thread is to be considered by us particularly at n . You will note that this line possesses extension only to the right and to the left, but does not change its vertical level, and since at the left it is t_1 and the right t_2 and ever at the same level, it is obvious that the point composing it has been moving through time only, and not at all through space. That is, since vertical movement up and down on our diagram is to represent movement through space of any sort, our point has evidently been standing still.

We will therefore select one of many million possible assignments for the letters, so that we may have a concrete bit of life represented by the line above. I propose that "A" be a copy of a very rare book lying in the bin out in front of an old second-hand bookshop on West Madison Street, near Halsted Street, Chicago, between the hours of 2 P. M. of March 15th, 1928, and 4 P. M. of March 15th, same year. In order to enrich the picture a little bit, say that it is a copy of the *De Devinis Institutionibus*, written by one Lucius Cæcilius Firmianus Lactantius, from the press of one Mr. Wendelin of Speier, back in 1472, with initials of red, and containing the Nepithomon wanting in the few copies of the *De Devinis*. If the left and right limits of this column in THE AUTHOR & JOURNALIST are to be considered as mechanically cutting off all diagrams, it is obvious that the rare book lay there before 2 P. M. and after 4 P. M. because the line flows into and out of the space permitted to it.

It is evident, however, that the condition at n is to be particularly considered, and in view of the fact that you now have all the other conditions, we can describe point n as:

A rare book (a Vindelinius) lay in an open bin on West Madison Street, near Halsted, Chicago, at 3:18 P. M., March 15th, 1928.

We call this a passive thread because we are allowing it to represent an object—a thing which can only be acted upon by external circumstances; which cannot of its own volition come into a relationship with any other character or object. In other words, the only possible force from which

an incident can evolve is the motivation provided by this thread for some other thread, or the operation of natural laws involving its weight, color, etc. The object pictured by a passive thread cannot mentally function or emotionally function, regardless of the thousands of things that might happen to it.

XVI.

SUPPOSE we now take a thread which we will call an active thread; and in addition to giving it thereby the power to be motived and motivated, we will also give it spatial movement as well as time movement. Thus it will be presented a little differently, i. e.



FIGURE 2

Our diagram represents a thinking, acting character called B, as he (or she) passes from the point in time t_1 to t_2 , and spatially from the level of the left hand end of the line to the level of the right hand end. Its obliquity, due to its movement through both space and time, gives it the tendency to intersect with other oblique and horizontal lines.

It may be presented by the following bit of life:

Phineas T. Tanneyday, Litt. D., impoverished student of incunabula, or rare books, an old man, is walking along West Madison Street in Chicago between the hours of 2 P. M. and 4 P. M. of March 15th, 1928. At 2 P. M. he was crossing State Street, and at 4 P. M. he was crossing Ashland Avenue.

It is evident that the condition at n is to be particularly considered, and it may be described thus:

Phineas T. Tanneyday, a bibliophile, is on West Madison Street near Halsted at 3:18 P. M. of March 15th, 1928.

XVII.

THANKS to this perfect combination of a thread which can act, and a thread which can be acted upon, our two miniature threads may be allowed to react with each other with no trouble in a plot relationship, with the following composite diagram to show such:



FIGURE 3

which might be readable as

Phineas Tanneyday, a poor bibliophile, buys a copy of the *De Devinis* from an open bin on West Madison Street, Chicago, near Halsted Street, at 3:18 P. M. of March 15th, 1928.

Such geometrical superimposition would not necessarily be enough in itself to create an acceptable plot incident, however, and that is why I took up the force element of plot first in this series. If it were desired that *n* by such superimposition should represent "Phineas buys the *Vindelinus* (for five cents or so)" and Phineas already had been decreed by the exigencies of the plot to be a specialist in spear-heads instead of books, we would have had no acceptable motivation. For, as such, Phineas would not have been even driven over to one of the many bins on this street to examine a dusty, mud-spattered book printed in Latin. But, as I once told you, there are more ways in plot to skin a cat than there are cats; so, in that event, we could have made Mr. Wendelin, the publisher of our book, a "Mr. Guiseppi Hasta," and just as Mr. Alfred Knopf has his Borzoi hound on his publishing output, so Mr. Hasta would have conceivably been led to imprint all the covers of his books with a large spearhead representing *his* publishing output. And old Dr. Phineas Tanneyday might have believed that here was a book containing lost information about spear-heads, and might have bought it. It may be necessary you see, in plot, to cause a king to preach Bolshevism! You can do it.

XVIII.

THE very superimposition of these plot threads, however, will give a diagram quite different than merely laying one of these threads over the other, *i. e.*, it will resemble this:



FIGURE 4

for no longer in all probability will Dr. Tan-

neyday, discovering that he holds in his hands a genuine *Vindelinus* containing the *Nepithomon*, proceed leisurely on to Ashland Avenue; but he will board a Madison Street car and ride back to State Street to consult the daily quotations on rare books in the Rare Book Brokerage House in the Masonic Temple. His path has changed from B-B' to B-B''; and the *Vindelinus* no longer remains in the bin till 6 o'clock (A-A'), but is now deviated to State Street, and follows the path of Dr. Tanneyday (A-A'' or A-B'', as you like).

Here in simple space-time form is shown one of the primal functions of the plot incident—one of the most vital considerations ever to be realized in plot: the deviation of threads by their intersection with one another; but at the same time our plot diagram of space-time turns out to be insufficient to show full plot deviations. And that is because a plot incident causes far more than a space deviation. For characters and objects, though continually moving in time, are not necessarily always moving spatially. A complete life drama can be played out in a single room, with the characters never even leaving that room or entering it. The movement which characters are going into and out of are really dramatic relationships with other characters or objects, while all together are continually moving forward in time. That is, Amos Hobbs, a farmer, may sit down in a chair in his kitchen at 4 o'clock, with two persons, his hired hand and his daughter, in the same room. At 6 o'clock all may have moved not at all in space, but will have moved two hours ahead in time whether they wish to or not.

If, now, during these two hours—say at 4:30—Amos Hobbs has been paid \$1000 by Henry Hickmeier, his hired hand, who owed it to him; and if at 5 o'clock Amos gives \$500 of that money to his deaf, homely daughter, Melissa Hobbs, as a marriage dowry, he has moved twice in a vital relationship with other characters; that is, he has become richer by one thousand dollars in cash and must alter his attitude to Henry Hickmeier; and he has expedited his own daughter's marriage and departure from his *menage* by his donation of a dowry to her.

Going back to old Dr. Tanneyday, our bibliophile, his course, after buying the *Vindelinus*, is deviated whether he merely goes back to State Street, or if he proceeds on to his attic near Ashland Avenue. Before sup-

per that night, he may have—and by telephone solely—secured a loan on his book, or sold it for \$10,000, ordered a season box at the opera, had a steak and mushrooms sent up to his room instead of cooking noodles; he may have signed a lease on an apartment, and last—but far from least—may have proposed marriage to the spinster lady across the hall. As for the book, which might have continued to lie in that West Madison Street bin, moving only inside and outside the door each morning, it has now been deviated off its course: it causes newspaper stories to be written, it winds up in the collection of some millionaire book collector, it inspires people to try to steal it, others to kill those attempting to steal it, spurious copies are made of it—and all sorts of relationships occur both spatial and not spatial.

Therefore, since our first space-and-time

diagram has two disabilities, first, that objects occupying the same space—or practically the same space—at the same time will show as the same thread; and second, that there exist changes in people's affairs which are not merely the occupancy of a succession of new areas, we will adopt a new expedient of diagramming. We will retain plot-threads, and still continue to allow their left-right extension to represent passage of time; but we will utilize the up-and-down scope only for the purpose of showing by means of knots or intersections where these plot threads come into vital deviational relationships with each other.

And do not disregard that word "deviational."

For it is in that essential that a plot incident is a plot incident, and deviation is the keynote of plot itself.

(To be Continued)



The Velvet Footed Camels

BY HAROLD HERSEY

Editor of Swap, former editor of Clayton Magazines, Macfadden Magazines, etc.

(Concluded from last month)

I SAW William Wallace Cook only once. He has not contributed to any of the magazines that I have edited, choosing to remain loyal to Street & Smith, for whom he has written practically all his long life.

I was invited to The Writers Club one evening to hear Mr. Cook lecture on a book of his that he called "Plotto." If I remember correctly, he told us that he was well over sixty years and that he was visiting New York City with his mother. He has lived all his life in Marshall, Michigan. Even to this day, he said quietly, his mother worried when he was out past 10:00 o'clock. We can choose to look at this in a sophisticated manner, but I for one was thrilled by his burning sincerity and by his remark that he had no envy of the New Yorkers and their turbulent lives of hurry and bustle. He had dwelt his days in a quiet town, turning out his words and never missing the hour

when he must deliver a manuscript to his publishers. Quite often he wrote until 3:00 or 4:00 in the morning, then walked across the fields to meet the fast express and mail a novelette or a short story so that it would get under the closing line of some magazine's final date for receiving material.

"Plotto" was a book consisting of all the plots, characters, and situations that he had been able to gather together. The pages were cut in three parts so that you could take a situation, say on page 2, add a character, delineate it on page 44, and close with a whirlwind finish on page 106. The mere automatic rearranging of pages was a marvel of dexterity and Mr. Cook contended that any writer could succeed with his magnum opus at hand. "With this little volume," he remarked, "any newcomer in the writing game can acquaint himself with every possible plot known to the human mind."

Like this idea or not, you must admit that here was a Daniel—prophet crying in the wilderness, in a wilderness of words—faith burning in his heart—the dream of dreams to help the struggling writer from his own experience. I visualized a happy situation in the future when all the poor farm boy had to do was to buy this book and by close application emulate even Zane Grey in his rise to fortune.

IN 1922, a year after I had started *Acc-High* Magazine for Mr. Clayton, a little dog-eared manuscript came into the office dealing with the adventures of the Hooker Brothers. The story was told by Johnny, the older of the two, and it related their adventures in Canyon Lobo, a ranch they were holding somewhere beyond the Mississippi. I began to chuckle, and so an unknown writer walked into the pages of *Acc-High* and a Hooker Brothers story appeared in every issue for four years. Ray Nafziger, the author, in addition to these short stories, wrote for me under various pseudonyms, contributing many thousands of words during each year and in all the time that I was editing this magazine he did not have a single rejection, nor apparently has he missed since, for his yarns continue to pour out with clockwork regularity. Twice I returned a manuscript to him for revision and it was accepted in its rewritten form. Unless I am mistaken, this is the greatest record of all the quantity writers. Mr. Nafziger is, of course, wasting a great inspiration producing such a vast amount of work. He is undoubtedly a genius. He is not in the class of other high-speed writers that I put under contract merely to fill pages. He is undoubtedly a supreme figure, both in imagination and in literary style. His stories of Pecos Peters under the pseudonym of Scott Hau-ter are little classics of Western humor, easily ranking with Mark Twain and Bret Harte. His longer fiction, written under such pseudonyms as Grant Taylor and Dale Denver, are pure entertainment. I do hope that he decides to take the great step one of these days, forget his large income, and embark on the writing of that tremendously vital novel that he has so often spoken to me about. If he eliminates this hack work and devotes himself to true expression as a genius should, he will in a few years take his place in the front rank of American writers.

There are countless writers who are producing quantities of publishable material. These men deserve sincere praise. Without them magazines would be helpless. The wise editor of an all-fiction magazine does not buy any longer the individual story; he buys the entire output of the writer, knowing that month in and month out he must depend on a steady flow of stories.

To list these writers would fill pages. To tell many anecdotes about them would take a book in order to do the individuals under subject justice.

These men have learned the great lesson.

Capable of excellent writing, they have turned their energies to an immediate market and after learning its needs they continue to fulfill them.

IF you are anxious to become a steady producer of fiction, your first task is to find the magazine that appeals to your temperament, get in communication with the editor by submitting to him a story. No doubt it will come back to you. Revise and rewrite it and return it and ask him for criticism. Nine times out of ten you will get it over if you have taken the subject seriously enough to try to improve your story. Follow his advice carefully. Keep on writing and submitting to the same magazine but not too often. Take it slowly at first and gradually the acceptances will reward you for your efforts.

Quantity writing is a curious thing. Some writers in this school, like Lewis Allen Browne and Jack Grey, keep up the production of first-rate material and improve as they go along, rather than retrograde. Other quantity writers, like Colonel Van R. Day, transcribe their souls so steadily over a period of years that the fabric becomes thin and transparent; the very values of their inspiration are broken down completely and they end disastrously.

To advise against or for this type of writing is something beyond my experience. I have just finished writing a letter to one writer telling him not to write so much, and I have just finished an interview with a quantity writer here in which I told him to write a lot more. Thus, I give examples from daily life. In the one case I advise against over-writing just as I would against over-eating. This writer is a genius. He deserves to give his inspiration a chance to flower and, as I told him, it would not be

wise to intrude upon the privacy of this inspiration too often. His spirit is of a much more delicate temperament than his physique. He may not believe me now, but some day if he continues pouring out wordage he will look back upon the years with a hollow sensation that will make the twilight of his life a tragedy. But he will listen to me; he will write less and what he does write will be himself.

The other writer is not only of a sturdy physique but he possesses a hard-boiled soul. He writes with fluency, just as he talks. The words bubble up in him and even though many of them are mere foam yet they have a glitter and a hardness to them that defeats interpretation, even though they are bubbles. Writing, to this individual, is a daily matter. The habit of the years has produced in him the necessity for this kind of expression. If he cuts it off he cuts off his own face to spite his nose, so to speak. The nose in this instance being art and the face life.

To list the quantity writers is not the purpose of this article. It has been my object to give you glimpses of these writers through my eyes, not with the idea of telling you what you already know, but giving you my peculiar slant. I see life through a spectrum rather than through a plate glass window. These writers have impressed themselves upon me in two ways: by their individualities and their value to the magazines I have edited. There are some publishers who look upon authors as so much merchandise to be bartered or to be suppressed, to be neglected, to be ignored. Men like Bernarr Macfadden realize that authors are integral parts of the publishing business, and a magazine like *True Story* has built to its overwhelming sale of two million copies a month by the mere fact that Mr. Macfadden has reached out to the story tellers in hundreds of thousands of communities and asked them to write down life in the raw, not in an ivory tower. The wise publisher has always recognized the value of individuality in the writer, whether it be amateurish or professional. I have seen magazines fail because the editors ignored the writer, but I have never seen a magazine succeed unless the editor appreciated the writer, quantity producer or otherwise.

I cannot advise the individual concerning this matter without knowing the individual personally. Through the pages of THE

AUTHOR & JOURNALIST I extend an invitation to anyone to write me personally. I will endeavor to answer the important letters that come to me and perhaps in this way do more to assist with the settling of problems than by laying down generalizations in this article.

IN closing, I would like to tell of one writer. Although the story is a sardonic one, it goes far to prove that it is a dangerous policy to spend an entire lifetime for a single publishing house.

This story concerns an author. This individual, so I was told, wrote thousands of words every week for many years, being paid the munificent salary of about fifty dollars per. The stories turned out of his typewriter made this particular publishing house wax wealthy and prosperous. Each year the holders grouped around the directors' table and with gracious charm cut the coupons, played golf in and out of season, bought country estates and became quite angry when anyone asked for a raise. Time went on as it is wont to do. The author, forgetting his place, accidentally or inadvertently asked for an increase in the weekly dole. The shock of this *Oliver Twist* "I want more" shook the publishing house almost to its foundation. Of course, the author was instantly discharged and he took his place in the park alongside an ex-editor. Time again went on as it is wont to do. The author at times walked by the great publishing house that he had helped to build and in his heart there burned a desire to borrow a few dollars with which to buy his wife a coat so that the winter winds would not make her regret that she had married him. Finally, gathering his courage, he paid a call on the publisher and with fear and trembling asked a small loan. The publisher leaned back in his expensive chair, put the tips of his fingers together, and looked over them at the author. Who can say what feelings stirred his generous heart as he looked at the pitiful object on the other side of the desk? The "NO!" that was sounded in that office was like the echo of an earthquake. The author, clutching his thin coat to his thin breast, much the same way as many of his characters had done in the past, staggered down the stairs, hired a room in some cheap lodging house, and blew his brains out.

To the Prolific Belong the Spoils

BY GEORGE C. HENDERSON



GEORGE C. HENDERSON, WESTERN STORY WRITER, IN THE SIERRA NEVADA MOUNTAINS

ARTHUR E. SCOTT, former editor of *Top Notch Magazine*, once said to me:

"That old adage, 'Slow and Sure,' is all wrong. Rather it should be 'Swift and Sure.' It is a scientific fact that students in school who answer questions quickly also are the most accurate. The best typist writes rapidly. The writer who succeeds is the one who writes swiftly and surely."

I have learned that there is considerable truth in this. The best known writers in my field all have an enormous output: H. Bedford Jones, Johnston McCulley, William MacLeod Raine, Raymond Spears, W. D. Hoffman, to name only a few producers of Westerns, are paragons of industry. Several of those mentioned produce and sell as high as 100,000 words a month.

Let us analyze the thing a moment and see how they do it. It is apparent that there can be no long waits for "inspiration." The novice moons over his problem until it grows and grows into a gigantic task that overwhelms and depresses the mind. The professional has an abundance of plot ideas. They come to a writer like manna, if he has the dramatic instinct. Life is overflowing with unique incident and drama. Therefore I may say with accuracy that the successful author sits down at his typewriter and plunges right into his story, if it is a Western or action story. Even though it is to run to 80,000 words,

it does not impress him as a weighty and burdensome task, because he is concerned only with getting busy.

The above is true even in the case of many writers who work with an outline. They have the plot idea and the leading characters in mind. To break the force of inertia that tends to keep the thoughts revolving in a groove, the professional shunts his cowboy through the swinging doors of Bad Town's worst saloon, plumb into the center of a fracas. He may throw away the first pages after the story unfolds, but more likely the rollicking cowpunch, hopping into trouble with six-shooters flaming, will give him all he wants to handle for a good many thousand words. In the meantime he has hazed the hell-bustin' range waddie into another ruckus even worse than the first and before

he knows it his 35,000-word novelette or even 60,000-word serial is done. It has literally written itself. Immediate action changes the characters from dumb clay into real people, who take things into their hands thereafter. The best Western stories are inevitable after the first chapter. For example, "Gunner" Dirk kills Launcelot McLain's father by foul means in a range duel. Launcelot has but one course. He must avenge that death. The thing is foreordained. All that the writer does is to see that the vengeance is fulfilled in an interesting, dramatic and unique manner.

Write swiftly. Be sure of yourself—even if you are wrong. Do not peck out a few thousand words and then decide it lacks this or that. Never mind what it lacks. Keep it moving. Prod that cowboy hero into the thick of it. Get him into a bad mess and then make him use his head to get out. A weakness of the enemy or a loophole is no solution to your hero's troubles unless you have laid down a foundation for them well in advance. A cowboy, bound hand and foot by his deadly enemy, is in a bad fix, but there are a dozen different ways I can think of by which he can escape and not call for outside help either.

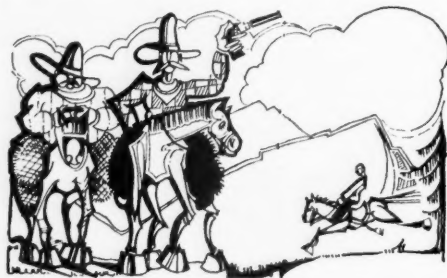
In the action Western, when all else fails, you can set .45 calibre revolvers to spitting lead and make it logical, provided you remember that a six-shooter can be fired only six times without reloading and sometimes but five, and that the other fellow's bullets cannot all go wrong.

Of course you must know what you are writing about. You ought to know the difference between a rosadero and a hackamore if you are going to write Western stories. It might be a good idea if you knew the

meaning of: blabbed yearling, leppy, buzztail, fuzztail, broomtail, cow hocked, knee-sprung, sickle hocked, piebald, wall-eyed, gelding, saddle galls, bone spavins, ring bones, sand lapper, Tejanner, duffle, bulldogging, chuckawalla, maverick, slick-ear, orejana, tapadero and a few thousand other slang words and colloquialisms, familiar to the Western rancher and cowboy, and which lend verity and color to the tale.

One question I am asked is: "How does the professional manage to sell such a large percentage of his product?" I may say that many Western writers sell 100 per cent. The answer is that they standardize their product. They know that action is wanted in action stories; that it must be logical and that it must lead to the hero's triumph. Love interest, sex, politics, preachment, the weird, horrible and repulsive—all are taboo. The hero must be kept in constant peril, and truth and justice must triumph at the curtain. Foreigners must not be presented in an unfavorable light. Germans should not be called "Huns," etc. The war is over. If you are writing for any of the big publishing houses with English branches, avoid the "ah you theah" stage Briton. Shun controversial subjects likely to arouse the pet prejudices of the hundred million. Labor disputes and Utopian schemes are out.

Besides standardizing my stories and thus adapting them to a certain and definite market, I employ an agent to dispose of them. Others do well in selling their own work, but I prefer this method, which takes the business details off my hands and frees me from the bugaboo of remailing, for a moderate commission on sales.



METAPHORS

BY PAULINE WATSON

LATTICED is the way and trellised o'er
With flowers that invite, and bar the door
Like metaphors that colorfully screen
The subtle meaning hidden in between.

Selling to the Movies

BY G. W. SAYRE

(Assistant to the Editor of the Dramatic Department of Metro-Goldwyn-Mayer Picture Company)

SO MUCH has been said about the impossibility of selling an original story to moving pictures companies that it seems to be an accepted fact among writers. "It's no use," we hear on all sides. Consequently the deluge of manuscripts which, a few years ago, used virtually to swamp the editorial offices of the picture companies has subsided. Practically none of the professional writers take the screen seriously any more. If one of their published stories happens to have a movie idea in it and the screen rights are sold, it's a big surprise, wholly unexpected.

In spite of the fact, however, that we all know it is exceedingly hard to get an original screen story across, I know of seven cases in the past six months where an author has sold an original story and got well paid for it. Not any of these writers were amateurs, however. In every instance they were skilled at their trade and knew how to write a good story.

On the strength of this it would appear that there is a chance to sell an original story to the screen. Well, yes and no. The inner workings of the moving picture companies are so peculiar that unless one knows how to go about it, the chances of success are very much against you.

Writing for the movies is getting to be a very specialized field, an art of its own. Each picture company has an editorial policy, which I believe when coupled with the requirements of the Board of Censors and the Hays office, is much more strict than a magazine could ever be. Yes, the requirements for an original screen story today are very exacting and you cannot just write a good story and send it off to the first picture company that comes to your mind and expect to succeed. There is a lot more to selling an original than that.

One of the fundamental differences between the editorial offices of a magazine and the editorial offices of a moving picture company is this: Supposing we take a sport story magazine. We know that if one writes a good sport story, a seasonable sport story, like baseball in the spring and football in the fall, etc., it has a good chance of being accepted. (Remember, please, that we are speaking of good stories, written by authors who know how to write.) Now, with a moving picture company, it may be that you have recently seen a certain star doing sport stories on the screen. After seeing the show you come out of the theatre with disgust written on every crack and crevice of your face. "Terrible!" you say. "I can write a better story myself." Possibly you convince yourself of this, and you sit down to write.

MEANTIME, while your story is being written, the public has put its N. G. stamp on the picture you saw, and the result is, the picture doesn't pay. Soon—very soon, in fact—the producer feels the weakening pulse of the box office and he realizes that there is something rotten somewhere. From that moment on it is decided that the star who appeared in the sport story will in the future appear in nothing but sex melodrama. After this has happened, along comes your story. You may have a corking original idea, a sound, well-written story, but the chances of its being accepted have gone.

This is only one of the handicaps in the movie game. To enumerate them all would take volumes. But I can put down the most common ones.

First of all, I repeat that the movie game is a specialized field, an art of its own. It's not a matter of writing a good story and then finding your market. It's a matter of

finding your market first and then writing your good story. Every year a favored few sell stories to the picture companies—but alas! It's a very favored and very few that do. But even so, there is a right way.

THE writers I know who have sold their stories to the screen went about it much differently than selling to the magazines. To begin with, they have taken great pains to study the type of pictures that a certain company turns out. They have studied each star, and the different roles that star has played. They know, in a general way, the kind of dramatic material used. With this knowledge as a foundation, they then work out the most dramatic and original idea that it is possible for them to conceive.

Armed with this, they then go to the picture companies and see the editor personally. (In most all the editorial offices of the moving picture companies today, a writer who is a writer will receive a cordial welcome.) They tell the editor their idea. Right here you are no doubt saying to yourself that to do such a thing would be sure suicide. To tell a good original idea to the thieving picture companies is like throwing five dollar gold pieces at a sparrow on the back fence. But wait! However the idea got started that picture companies only produce stories that they can steal from some poor, unfortunate author, it is about time such an erroneous thought was stopped. This is another story and I'll not go into it here. But on the face of it doesn't it seem rather ridiculous to believe that a picture company worth millions would stoop to steal a story or an idea from some author when it could easily be bought for a few hundred or a few thousand dollars? And furthermore, it is because of this, because the picture companies have been bothered with so many petty plagiarism suits, that today most all of the companies are enclosing notes with your returned manuscript stating that the story was opened only to find out your address and is being returned without being read.

But let's get back to selling. The authors I know had no hesitancy about telling their ideas to a picture company editor. And, mind you, they all were successful authors

too. If the idea struck the editor as being a good one, and one he could use if developed properly, he spent many hours of his valuable time helping the author to work the story out. I know of cases where it took two or three months to get the idea properly worked out, but in the end when the story was finally worked out, it stood a good chance of being accepted. The prices paid are well worth three months' time of any author.

On the other hand, if the editor doesn't like the author's idea he'll tell the author so and tell him why. "It's a good idea," the editor will say, "but it isn't the type of thing we go in for. It doesn't fit our stars. We want something along this line——" And then he'll tell the author of the particular needs of the moment. As a whole, the editors of the various moving picture companies are very painstaking and considerate with writers and if your merchandise is good, you'll find a welcome.

THERE is another erroneous idea about writing for the screen which should be corrected. A lot of authors believe that in order to write an original screen story one needs to learn some special technique. This is not true. Any writer who can write a good story can write a screen story. An original screen story should not be written in continuity form—a series of numbered scenes. Simply tell your story in straight narrative form, confining your writing as much as possible to the drama, leaving in only enough description and conversation to carry the illusion. It is better to write only in the present tense.

As to the particular type that gets the best attention, the story with a single emotional idea which has good drama springing logically from this initial situation is the best. The heavily plotted story is not wanted—a character story hits the mark better.

This article is not by any means a plea for authors to write originals for the screen. There are practically enough writers doing originals to meet the demand. But we do find every year a few more successful writers taking the screen seriously and in spite of the closed doors, a few do sell stories.



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THE AUTHOR & JOURNALIST'S HANDY MARKET LIST FOR LITERARY WORKERS

PUBLISHED QUARTERLY AS AN INTEGRAL PART OF THE AUTHOR & JOURNALIST

JUNE, 1928

The Handy Market List is designed to give, in brief, convenient form, the information of chief importance to writers concerning periodical markets. Constant vigilance is exercised to keep this list up to the minute. New publications, changes of address, and changes of editorial policy are closely followed in preparing for each quarterly publication. Only a few obvious abbreviations are employed; M-20 means monthly, 20 cents a copy; 2M-10, twice monthly, 10 cents a copy; W-15, weekly, 15 cents; Q, quarterly, etc. Preferred word limits are indicated by numbers. Acc. indicates payment on acceptance; Pub., payment on publication. First-class rates, around 5 cents a word; good rates, 1 cent or better; fair rates, 1/2 to 1 cent; low rates, under 1/2 cent. Ind. indicates indefinite rates. Inc. indicates data incomplete. The editor's name is given last before the word rates. In the majority of cases the release of book, motion-picture, and other rights is a matter of special arrangement, so this information is not included. In general, the better-paying magazines are generous in the matter of releasing supplementary rights to the authors.

LIST A

General periodicals, standard, literary, household, popular, and non-technical, which ordinarily pay on acceptance at rates of 1 cent a word or better.

Ace-High, 80 Lafayette St., New York (2M-20) Western adventure, sport, short-stories 3500 to 7500, novelettes 35,000, serials 65,000. W. M. Clayton. H. A. McComas. 2c up, Acc.

Action Stories, 271 Madison Ave., New York (M-20) Western and adventure short-stories 3000 to 6000; novelettes 10,000 to 12,000, boiled-down novels up to 25,000. J. B. Kelly; Meredith Davis, Mng. Ed. 1c up, Acc.

Adventure, Spring and Macdougall Sts., New York (2M-25) Adventure, Western, sea, human-interest short stories, novelettes, serials up to 120,000. Anthony M. Rud. 2c up, verse \$1 line, Acc.

Air Adventures, 80 Lafayette St., New York. (M) Air adventure short-stories, novelettes, serials up to 40,000. W. M. Clayton. 2c up, Acc.

Air Stories, 271 Madison Ave., New York (M-20) Aviation short-stories 4000 to 6000, novelettes 9000 to 12,000, serials 40,000 to 60,000, complete novels up to 25,000. J. B. Kelly; Meredith Davis, Mng. Ed. 1c up, Acc.

American Legion Monthly, Indianapolis, Ind (M-25), Illustrated articles on or of interest to Legion members and rehabilitated veterans, 1500; short-stories, serials; occasional poems. J. T. Winterich. 2c up, Acc.

American Magazine, 250 Park Ave. New York. (M-25) Short-stories 4000 to 6000, serials, illustrated personality sketches 1000 to 2000; human-interest articles, stories of achievement. Monthly prize-letter contest. Occasional verse, Merle Crowell. First-class rates, Acc. (Overstocked.)

American Mercury, The, 730 5th Ave., New York (M-50) Sophisticated reviews, comment essays; serious and political articles, short-stories, sketches, verse; high literary standard. H. L. Mencken. Good rates, Acc.

Argosy-Allstory Weekly, 280 Broadway, New York (M-10) Romantic, adventure, mystery humorous short-stories 2000 to 7000, novelettes up to 25,000 serials up to 80,000, verse. A. H. Bittner. 1 1/2c up, Acc.

Asia, 461 8th Ave., New York (M-35) Illustrated articles, essays 1500 to 7000, personal life fact stories; exploration and true adventure; human-interest interpretation of Oriental, Russian, African life and thought; American-European relations with Orient; photos. L. D. Froelich. 1 1/2c up, Acc.

Atlantic Monthly, 8 Arlington St, Boston. (M-40) Comment, reviews, essays, human-interest articles; sketches, short-stories, verse; high literary standard. Ellery Sedgwick. Good rates, Acc.

Battle Stories, Robbinsdale, Minn. (M-25) War short-stories, serials, verse, short experiences. Roscoe Fawcett, Jack Smalley. 1 1/2c up, Acc.

Black Mask, 578 Madison Ave., New York (M-20) Adventure, detective, Western short-stories 3000 to 6000, novelettes 10,000 to 15,000. Joseph T. Shaw. 1c up, Acc.

Blue Book, 36 S. State St., Chicago. (M-25) Western, mystery, adventure short-stories, novelettes, novels, up to 50,000. Monthly true-experience prize contests. Edwin Balmer; Donald Kennicott, associate. 1c up, Acc.

Bookman, The, 452 5th Ave., New York. (M-50) General and literary articles, essays, 1000 to 3500, distinctive short-stories 1000 to 5000. Seward Collins. Good rates, Acc. (Overstocked.)

Breezy Stories, 709 6th Ave., New York. (M-20) Sex short-stories, 2500 to 7000, novelettes 12,000 to 15,000; light verse. Cashel Pomeroy. 1c, verse 25c line, Acc.

Cabaret Stories, 1860 Broadway, New York. (M-20) Short-stories of cabarets, night life, mystery, 1500 to 7000, novelettes, serials; clever fillers, jokes, skits. Beatrice May Miller. 1c to 5c, Acc.

Calgary Eye-Opener, Box 2068, Minneapolis. (M-25) Brief humorous stories, jokes, gags, up to 150, verse up to 6 verses, cartoons. Harvey Fawcett. \$1 to \$10 each, Acc.

Canadian Magazine, 345 Adelaide St., W., Toronto, Canada. (M-25) Personal interviews 4000, love, business short-stories 1500 to 6000, jokes 2 to 6 lines. Canadian background. Joseph Lister Rutledge. 1c up, Acc.

Century Magazine, 353 4th Ave., New York (M-50) Essays 2000 to 4000; serious, travel, literary articles 3000 to 7000; short-stories 4000 to 6000, verse; high literary standard. Hewitt H. Howland. Good rates, Acc.

Charm, 50 Bank St., Newark, New Jersey. (M-35) Articles of home interest to New Jersey women 1500 to 2000. Lucie D. Taussig. 2 1/2c up, Acc.

Children, The Magazine for Parents, 353 4th Ave., New York. (M-25) Health, child psychology, education articles 1000 to 3000, short-stories 2000 to 3000; verse, jokes, photographs. 1c, Acc. Shortcuts in child raising 300, \$1 each.

Clues, 80 Lafayette, New York (2M-15) Detective and mystery short-stories 3000 to 6000, novelettes 25,000 to 35,000, serials 50,000 to 60,000. W. M. Clayton, Carl Happel. 2c up, Acc.

College Humor, 1050 N. La Salle St., Chicago. (M-35) Short-stories up to 8000, novelettes, serials, "salty" informative articles, sketches, jokes, humorous essays; gay verse, epigrams, art work. H. N. Swanson. First-class rates, Acc. Jokes \$1.

College Life, 56 W. 45th St., New York. (M-25) Sophisticated youthful love short-stories 2000 to 2500, short humor up to 100, verse. N. L. Pines. 1c, verse 10c line, Acc.

Collier's, 250 Park Ave., New York. (W-5) Short-stories up to 8000, serials up to 60,000; articles, editorials. Wm. L. Cheney. First-class rates, Acc.

Complete Stories, 79 7th Ave., New York (2M-20) Western, adventure short-stories, novelettes, novels up to 50,000, verse. Edmund C. Richards. 1 1/2c to 2c, Acc.

Cosmopolitan, 56th St. and 8th Ave., New York (M-35) Short-stories 5000 to 7000, romantic, problem, unusual themes; articles, personal experiences, 4000 to 5000. Ray Long. First-class rates, Acc.

Country Life, Garden City, New York (M-50) Illustrated landscape gardening, sport, interior decorating, building, nature articles 2000 to 2500. R. T. Townsend. 1 1/2c, Acc.

Cowboy Stories, 80 Lafayette St., New York. (2M-20) Cowboy, rangeland short-stories 3000 to 6000, novelettes 25,000, serials 65,000, fact items 200 to 400. W. M. Clayton, H. A. McComas. 2c up, Acc.

Cupid's Diary, 97 5th Ave., New York (Bi-M-20) Clean, romantic, love short-stories 5000 to 10,000, novelettes 10,000 to 15,000, serials 50,000 to 70,000, love lyrics. Margaret Sheridan. 1 to 2c, Acc.

D. A. C. News, Detroit, Mich. (M-25) Humorous sketches up to 1500, verse. Chas. A. Hughes. First-class rates, Acc.

Dance Magazine, The, 1926 Broadway, New York. (M-35) Articles on dancing and dancers 1200 to 3000; occasional short serials, news items on dance projects. W. Adolphe Roberts. 2c, Acc.

Danger Trail, The, 80 Lafayette St., New York. (M-20) Adventure short-stories up to 12,000, novelettes 20,000 to 30,000, serials up to 60,000, fillers up to 500, adventure ballads. Douglas M. Dold. 2c up, Acc., verse 25c line.

Delineator, Spring and Macdougall Sts., New York. (M-10) Women's and household interests. Dramatic, human short-stories 5000, serials, articles. Oscar Graeve. First-class rates, Acc.

Detective Fiction Weekly, 280 Broadway, New York. (W-10) Detective articles, short-stories, novelettes, serials. Howard V. Bloomfield. 1c, Acc.

Detective Story Magazine, 79 7th Ave., New York. (W-15) Detective and mystery short-stories 1500 to 6000, novelettes 10,000 to 30,000, serials 36,000 to 80,000, articles on crime, etc., 300 to 2500. F. E. Blackwell. 2c up, Acc.

Dial, The, 152 W. 13th St., New York. (M-40) Short-stories, general articles, poetry; high literary standard. Miss Marianne Moore. 2c, Acc.; poems \$20 page.

Dream World, 1926 Broadway, New York (M-25) First person short-stories 5000, serials 25,000 to 50,000, verse, of love and romance. Helen J. Day. 2c, verse 50c line, Acc.

Eagle Magazine, The, Deane Bldg., South Bend, Ind. (M-5) Organ of Fraternal Order of Eagles. Feature articles 1250 to 2000. Frank E. Hering. 1½ to 2c, Acc.

Elks Magazine, 50 E. 42nd St., New York. (M-20) Articles, short-stories 5000 to 10,000, serials up to 50,000. John Chapman Hilder. First-class rates, Acc. (Overstocked.)

Everybody's, Spring and Macdougall Sts., New York. (M-25) Western, adventure short-stories up to 10,000, novelettes 20,000, serials 50,000 to 90,000. Wm. Corcoran. 2c up, Acc.

Far West Illustrated, 79 7th Ave., New York. (M-20) Western short-stories 1500 to 6000, novelettes 10,000 to 30,000; 3 to 6-part serials, installments of 12,000; short articles 300 to 2500; verse. F. E. Blackwell. 2c up, Acc.

Farmer's Wife, 61 E. 10th St., St. Paul, Minn. (M-5) Articles for farm women; short-stories, serials. D. A. Wallace. F. W. Beckman, Mng. Ed. 1c up, Acc.

Fawcett Publications, Inc., Robbinsdale, Minn. Unnamed magazine to be issued in fall, using scientific short-stories of Jules Verne type 3000 to 8000, illustrated articles on scientific developments, brief, non-technical. 1½c up, photos \$3, Acc.

Fight Stories, 271 Madison Ave., New York (M-20) Action stories of the prize ring, short-stories, novelettes, complete novels, serials. J. B. Kelly, Meredith Davis, Mng. Ed. 2c up, Acc.

Film Fun, 97 5th Ave., New York. (M-20) Collegiate jokes, quips, epigrams up to 300, humorous verse. Curtis Mitchell. Short text 3c word up; verse 50c up line; jokes, quips \$1.50 up, Acc.

Five Novels Monthly, 80 Lafayette St., New York. (M-25) Western, adventure, sport, detective, romantic novels 25,000 to 35,000. W. M. Clayton, F. A. McChesney. 2c up, Acc.

Forum, The, 441 Lexington Ave., New York. (M-40) Comment, essays, reviews, verse, short-stories 3000 to 5000, serials. Henry Goddard Leach. 2c up, Acc.

Frontier Stories, Garden City, New York (M-20) Adventure, frontier-life, historical, Western, sea, foreign short-stories, novelettes, novels, articles, verse. H. E. Maule; Jefferson B. Cralle, associate. Good rates, Acc.

Fun Shop, The, 1475 Broadway, New York. Humorous department, supplied to daily newspapers; jokes, skits, verse, epigrams. Maxson Foxhall Judell. 25c to \$1 a line for verse; \$1 to \$10 per contribution for prose, Acc.

Ghost Stories, 1926 Broadway, New York. (M-25) Articles 1500 to 5000; short-stories 3000 to 7500, serials 40,000 to 60,000, preferably in first person, dealing with ghosts and the supernatural. W. Adolphe Roberts. 2c, Acc.

Good Housekeeping, 56th St. and 8th Ave., New York. (M-25) Articles on women's and household interests; short-stories, serials, verse. W. F. Bigelow. First-class rates, Acc.

Harper's Magazine, 49 E. 33d St., New York. (M-35) Articles, essays, comment, short-stories 2500 to 10,000, serials up to 100,000; verse; high literary standard. Thomas B. Wells. Good rates, Acc.

Holland's Magazine, Main and Race Sts., Dallas, Texas. (M-10) Short-stories 4000 to 8000; 2 or 3-part stories; serials 40,000 to 75,000, Southern personality sketches, articles, women's interests, verse of interest to South. Martha Stipe. 1½c up; verse 50c line, Acc.

"I Confess," 97 5th Ave., New York. (M-15) Emotional confessional short-stories 2500 to 5000, serials 10,000 to 30,000. Elizabeth Sharp. 1 to 2c, Acc.

Independent, The, 10 Arlington St., Boston. (W-15) General, political, social articles 1200 to 2000; verse. R. E. Danielson, C. A. Herter. 2½c (Maximum \$50); Verse, \$1 line, Acc.

Jewish Humorist, The, 32 Union Square, New York. (M-10) Jewish short-stories, sketches up to 1500, verse, anecdotes, burlesques. Herbert Forbush. 1c up, Acc.

National Geographic Magazine, 1156 16th St., N. W., Washington, D. C. (M-50) Authoritative travel articles, illustrated. Gilbert Grosvenor. First-class rates, Acc.

New Yorker, The, 25 W. 45th St., New York. (W-15) Humorous, satirical articles, sketches up to 2000; clever verse, fillers. Harold Ross. Good rates, Acc.

New York Magazine Programs, 108 Wooster St., New York. (W-10) short-stories, 800 to 1000; light sophisticated articles 500, verse, fillers, jokes. Barbara Blake. 5c, verse 25c line, jokes, epigrams, \$1 each, Acc.

Nomad, The, 150 Lafayette St., New York. (M-35) Illustrated first-person travel articles 300 to 3000, adventure, travel short-stories 1500 to 2500. Wirt W. Barnitz. 1c to 2c, Acc.

North-West Stories, 271 Madison Ave., New York. (M-20) Western and Northern adventure short-stories with woman or sentimental interest 3000 to 6000, novels up to 25,000, serials 40,000 to 60,000. J. B. Kelly; Meredith Davis, Mng. Ed. 1c up, Acc.

Outdoor Stories, 79 7th Ave., New York (M-20) Action, animal, outdoor short-stories 5000 to 8000, novelettes, 15,000 to 25,000, verse. Edmund C. Richards. 1c to 2c, Acc.

Ladies' Home Journal, Independence Sq., Philadelphia. (M-10) Articles on women's and household interests; short-stories, serials, verse, humor. Loring A. Schuler. First-class rates, Acc. Releases rights.

Lariat Story Magazine, The, 271 Madison Ave., N. Y. (M-20) Cowboy short-stories 4000 to 6000, novels up to 25,000, serials 40,000 to 60,000. J. B. Kelly; Meredith Davis, Mng. Ed. 1c up, Acc.

Liberty, 237 Park Ave., New York. (W-5) Romantic, adventure, humorous short-stories, youthful appeal, 1000 to 5000; timely human-interest articles. Sheppard Butler. First-class rates, Acc.

Life, 598 Madison Ave., New York. (W-15) Humor and satire in verse, skits, epigrams, sketches. R. E. Sherwood. First-class rates, jokes up to \$5, Acc.

Love Affairs, Robbinsdale, Minn. (M-25) Love short-stories 2000 to 6000, romantic serials up to 20,000, articles on women's interests, verse. Sally O'Day. 1c, Acc.

Love Romances, 271 Madison Ave., New York. (M-20) Melodramatic, heart-throb love stories 3000 to 6000, novelettes 8000 to 12,000, serials 40,000 to 60,000, love poems. J. B. Kelly; Meredith Davis, Mng. Ed. 1c up, Acc.

Love Story Magazine, 79 7th Ave., New York. (W-15) Romantic short-stories, novelettes, serials 3500 to 80,000, verse. Ruth Agnes Abeling. 1c up, Acc.

MacLean's Magazine, 143 University Ave., Toronto, Ont., Canada. (2-M) Articles on Canadian subjects, short-stories up to 5000, serials 30,000 to 65,000. H. Napier Moore. 1c up, Acc.

Marriage Stories, 461 8th Ave., New York. (M-20) Short-stories of present-day marriage problems, middle-class characters, 2500 to 7500; serials 15,000 to 30,000. Elizabeth Sharp. 1c to 2c, Acc.

McCall's Magazine, 236 W. 37th St., New York (M-10) Women's and household interests; provocative articles, short-stories, novelettes, serials, verse. Otis Wiese. First-class rates, Acc.

McClure's, 221 W. 57th St., New York. (M-25) Short-stories 1000 up, serials 50,000; articles, personality sketches 1000; poetry, short prose fillers. Arthur Sullivan Hoffman. First-class rates, Acc.

Modern Priscilla, 470 Atlantic Ave., Boston. (M-20) Needlework, homecraft, housekeeping articles; short-stories. C. B. Marble. 1c up, Acc.

Moosheart Magazine, 13 Astor Pl., New York. (M) Short-stories up to 3500, serials up to 30,000, feature articles. Donald F. Stewart. 3½c, Acc.

Munsey's Magazine, 280 Broadway, New York. (M-25) Romantic, adventure short-stories, novelettes, serials, up to 50,000, verse up to 40 lines. R. H. Titherington; Wm. McMahon, Mng. Ed. 1c to 4c, Acc.

Mystery Stories, 55 W 42d St., New York. (M-25) Mystery, detective, occult, Western mystery, short-stories, two-part stories, novelettes, serials, 1500 to 20,000; articles on allied subjects. Clinton A. Faudre. 2c up, Acc.

Outlook, 120 E. 16th St., New York (W-15) Comment, reviews, timely articles, short-stories up to 3000, verse. Ernest H. Abbott, 1½c up, verse, \$10 to \$25, Acc.

People's Home Journal, 80 Lafayette St., New York. (M-10) Articles on women's and household interests; short-stories up to 5000, serials up to 60,000. Katherine M. Clayberger; Mary B. Charlton, fiction ed. Good rates, Acc.

People's Popular Monthly, 801 2d St., Des Moines, Iowa. (M-5) Love, rural, Western, woman-appeal short-stories 500, novelettes 10,000, serials 60,000 to 80,000, articles 500, fact items and fillers 50 to 200, jokes. Ruth Elaine Wilson. 4c, Acc.

Pictorial Review, 222 W. 39th St., New York (M-10). Articles of interest to women 2500 to 3500; action, drama, problem short-stories, novelettes, serials, verse. Arthur T. Vance. First-class rates, Acc.

Popular, The, 79 7th Ave., New York (W-25) Adventure, romantic short-stories, novelettes, serials, up to 70,000. Charles Agnew MacLean. 2c up, Acc.

Ranch Romances, 80 Lafayette St., New York (2-M-20) Western love short-stories 3000 to 7000, novelettes 30,000 to 35,000, serials 40,000 to 60,000. Western miscellany. Bina Flynn. 1 to 3c, Acc.

Real Detective Tales, 1050 N. LaSalle St., Chicago. (M-25) Mystery, crime and detective short-stories 1000 to 10,000, novelettes, 10,000 to 20,000, detective, police, crime articles 1500 to 3000. Edwin Baird. 1c up, Acc.

Red Book Magazine, 36 S. State St., Chicago. (M-25) Short-stories, serials, interpretative feature articles. Edwin Balmer; Donald Kennicott, Arthur McKeogh, associates. First-class rates, Acc.

Review of Reviews, 55 5th Ave., New York. (M-35). Articles, reviews, comment. Albert Shaw. Good rates, Acc.

Rotarian, The, 221 E. 20th St., Chicago. (M-25) Comment, reviews, travel, human-interest articles, essays, short-stories 2000 to 4000, occasionally verse. Emerson Gause. First-class rates, Acc.

Saturday Evening Post, The, Independence Sq., Philadelphia (W-5) Articles on timely topics 5000 to 7500, short-stories 6000 to 12,000, serials up to 100,000, humorous verse, skits. Geo. Horace Lorimer. First-class rates, Acc.

Scribner's Magazine, 597 5th Ave., New York (M-35) Articles, essays, short-stories, serials, verse; high literary standard. Robert Bridges. Good rates, Acc.

Sea Stories Magazine, 79 7th Ave., New York (M-25) Sea short-stories, novelettes, serials, 5000 to 50,000; articles 4000 to 6000, miscellany. Lawrence Lee. 1c, Acc.

Short Stories, Garden City, New York. (2M-25) Outdoor adventure, Western short-stories 4000 to 10,000, novelettes 40,000, serials 70,000, fillers of outdoor interest, outdoor verse. H. E. Maule; Dorothy McIlwraith, associate. 2c up; verse 25c line; fillers 1c, Acc.

Smart Set, 221 W. 57th St., New York. (M-25) First-person, dramatic short-stories 4000 to 8000, serials 15,000 to 30,000. Wm. C. Lengel. 3c, Acc.

Smokehouse Monthly, Robbinsdale, Minn. (M-25) Humorous verse; bar-room ballads; original and reprint. W. H. Fawcett; A. F. Lockhart, associate. Epigrams \$1.50, jokes \$2.00, poems Ind., Acc.

Sport Story Magazine, 79 7th Ave., New York. (2M-15) Athletic short-stories, novelettes, 5000 to 20,000. Lawrence Lee. 1c up, Acc.

Sunset, 1045 Sansome St., San Francisco. (M-25) Short-stories 3000 to 6000, articles on Western people and topics 2500 to 3000, serials, verse, miscellany. Joseph Henry Jackson. 1½c up, Acc.

Sweetheart Stories, 97 5th Ave., New York (2M-15) Love short-stories 3000 to 6000, novelettes 20,000, serials 35,000 to 50,000, verse 4 to 16 lines. Wanda von Kettler. 1c to 2c, Acc.

Tales of Magic and Mystery, 931 Drexel Bldg., Philadelphia. (M-25) Occult, mystery, ghost, short-stories, 1000 to 3500; 2-part stories, 7000; articles on magic, miracles, spiritism, etc.; strange personality sketches 200 to 300. Walter B. Gibson. ½c to 1c, Acc.

Texas Argus, The, Aztec Bldg., San Antonio, Texas. (M-15) Satirical, informative, humorous, action articles, Texas background, up to 4000. Clyde Wantland. Up to 2c, Acc.

Three Star Magazine, 80 Lafayette, New York (2M-15) Western, adventure, detective short-stories up to 5000, novelettes 12,000 to 15,000, serials up to 50,000. W. M. Clayton, David Redstone. 2c up, Acc.

Top-Notch Magazine, 79 7th Ave., New York. (2M-15) Adventure, Western, sport, mystery, humorous short-stories 1500 to 8000, novelettes 10,000 to 15,000, novels 25,000 to 35,000, serials up to 70,000; verse up to 32 lines. George Briggs Jenkins. 1c up, Acc.

Triple-X Magazine, Robbinsdale, Minn. (M-25) Western adventure, mystery, sport, short-stories up to 7500, novelettes 15,000, serials up to 45,000, outdoor verse, ranch ballads up to 32 lines. Roscoe Fawcett, Jack Smalley. 1½c up, Acc.

True Confessions, Robbinsdale, Minn. (M-25) First-person, confessional short-stories up to 4500, serials up to 16,000; working-girl romances and problem stories. Roscoe Fawcett, Jack Smalley, 2c, Acc. verse 25c line.

True Detective Mysteries, 1926 Broadway, New York. (M-25) True short-stories of crime. John Shuttleworth. 2c, Acc.

True Experiences, 1926 Broadway, New York. (M-25) First-person love, romantic short-stories 5000, serials 25,000 to 50,000. Eleanor Minne. 2c, Acc.

True Romances, 1926 Broadway, New York. (M-25) First person short-stories 1000 to 8000 based on truth; true-story serials 30,000 to 60,000. Lyon Mearson. 2c, Acc.

True Story Magazine, 1926 Broadway, New York. (M-25) True, confessional, first-person short-stories 5000, serials 25,000 to 50,000, jokes. L. M. Hainer. 2c, Acc.; jokes 2c up.

Vanity Fair, Lexington at 43d, New York. (M-35) Serious or humorous articles, wit and comment 1700 to 2000; arts, drama, sports, bridge, literature, politics; light verse 10 to 30 lines. F. W. Crowninshield. 5c to 10c, Acc.

Vogue, Lexington at 43d, New York. (2M-35) Limited market for articles on women's fashions. Edna W. Chase. 1c up, Acc.

War Birds, 97 5th Ave., New York. (M-20) Short-stories of war and air interest 3000 to 10,000, novelettes 10,000 to 30,000. Eugene A. Clancy. 1½c up, cc.

War Novels, 97 5th Ave., New York. (M-20) Complete war novels. Eugene Clancy. Good rates, Acc.

War Stories, 97 5th Ave., New York. (2M-20) War short-stories with an American hero 5000 to 10,000, novelettes 20,000 to 30,000. Eugene A. Clancy, 1½c to 4c, Acc.

West, Garden City, N. Y. (W-15) Western and North-western "he-man" short-stories up to 12,000, novelettes 12,000 to 45,000, serials 50,000 to 75,000, fact articles up to 700, Western jokes, verse up to 20 lines. H. E. Maule; Roy de S. Horn, associate. 2c up, jokes \$2.50, fillers 1c, Acc.

Western Story Magazine, 79 7th Ave., New York. (W-15) Outdoor life in West, Alaska, and Mexico, short-stories 1500 to 6000, novelettes 10,000 to 30,000, serials 36,000 to 80,000; short articles 300 to 2500; verse. F. E. Blackwell. 2c up, Acc.

Whiz Bang, Robbinsdale, Minn. (M-25) Jokes, epigrams, humorous rural editorials, snappy verse 4 to 80 lines. W. H. Fawcett; Jack Jensen, associate. \$1 to \$3 for shorts, \$2 to \$20 for poems, Acc.

Wild West Weekly, 79 7th Ave., New York. (W-10) Typical "Wild West" short-stories 3000 to 6000, youthful but not juvenile. Ronald Oliphant. 1c to 2½c, Acc.

Wings, 271 Madison Ave., New York. (M-20) Aviation short-stories 4000 to 6000, novelettes 9000 to 12,000, serials 40,000 to 60,000; complete novels up to 25,000. J. B. Kelly; Meredith Davis, Mng. Ed. 1c up, Acc.

Woman's Home Companion, 250 Park Ave., New York (M-10) Woman's and household interests. Articles, short-stories 2500 to 6000, serials up to 70,000. Gertrude B. Lane; Maxwell Aley, fiction Ed. First-class rates, Acc.

Woman's World, 4223 W. Lake St., Chicago. (M-10) Articles on woman's interests; adventure, mystery, romantic short-stories 2500 to 5500, serials 40,000 to 50,000, short verse. Walter W. Manning. First-class rates, Acc.

World Traveler, 247 Park Ave., New York. (M-35) Illustrated travel articles 2500. E. M. Reiber. Up to \$40 each. Acc.

World's Work, Garden City, New York (M-35) Comment, reviews, articles on political achievements. Good rates, Acc.

Young's Magazine, 709 6th Ave., New York. (M-20) Sex short-stories, novelettes, 2000 to 20,000. Cashel Pomeroy. 1c, Acc.

LIST B

General periodicals which ordinarily pay less than 1 cent a word, or pay on publication, or which are chronically overstocked, or which offer a very limited market, or concerning which no definite information has been obtainable.

Amazing Stories, 230 5th Ave., New York. (M-25) Scientific short-stories of Jules Verne type 2000 to 15,000, novelettes 15,000 to 30,000, scientific verse. H. Gernsback. \$25 to \$50 each, Pub.

American Monthly, The, 93 5th Ave., New York. (M-25) Articles on international politics 2000 to 4000. D. Maier. Ind.

American Poetry Magazine, 358 Western Ave., Wauwatosa, Wis. (M-35) Verse, literary articles 800 to 2000, editorials. Clara Catherine Prince. Verse payment only in prizes; articles \$2.50 page, Pub.

American Sketch, Garden City, N. Y. (M-35) Society, sport, music, drama, sophisticated comment. Reginald T. Townsend. 2½c, Pub.

American Traveler, The, Indianapolis, Ind. (M-25) Travel articles (not foreign), short-stories, editorials. Ind., 90 days after Pub.

American Weekly, The, 92 Gold St., New York. (W) Hearst newspaper feature section. Topical feature articles, illustrated. Serials usually by contract. Merrill Goddard. Ind., Acc.

America's Humor, 49 W. 45th St., New York. (M-25) Humorous miscellany. George Mitchell. Short-stories, 1c word; epigrams, jokes, skits, funny quotations, \$1 each; verse 25c line, Pub.

Association Men, 347 Madison Ave., New York (M-20) Y. M. C. A. interests; general articles, personality sketches 2500 to 3500. F. G. Weaver, 1c up, Acc.

Aviation Stories and Mechanic, 1841 Broadway, New York. (M-25) Aviation, scientific articles, short-stories 1500 to 3500; fact items, fillers; news of mechanical developments. Joe Burton. 1/2c, Pub.

Aviator, The, Temple, Tex. (M) Air adventure short-stories up to 5000. Horace T. Chilton. Ind.

B'nai B'rith, 40 Electric Bldg., Cincinnati, Ohio. Jewish articles, short-stories 2500 to 4000, verse, jokes, skits, anecdotes. Boris D. Ogden. 1c, Pub.

Brief Stories, 931 Drexel Bldg., Philadelphia. (M-25) Western, sport, adventure, mystery, romantic short-stories 2500 to 7000, short novels 40,000, Western anecdotes 200 to 500. Wm. H. Kofoed. Norma Bright Carson, associate. About 1/2c; 1c to 1 1/2c for feature stories. 15th of mo. following Acc.

Burton's Follies, 1841 Broadway, New York. (M-25) Humorous verse, miscellany, jokes. Joe Burton. 1c up, Pub.

Business Woman, The, 366 Adelaide St., W. Toronto, 2, Ont. (W-10) 1500-word articles on women's successes, business problems, bright sketches, skits (no fiction). Byrne Hope Sanders. 1c, Pub.

Canadian Home Journal, 71 Richmond St., W. Toronto, Ont. (M-10) Short-stories 3000. Housekeeping and juvenile interest articles 1500. Low rates, Pub.

Character Reading, 435 N. Michigan Ave., Chicago. (O-25) Articles on character development and analysis. Edna Purdy Walsh. Low rates, Pub.

Chatelaine, The, 43 University Ave., Toronto, Ont., Canada. (M) Articles of Canadian woman interest up to 2000, short-stories 3500. Anne Elizabeth Wilson. Ind., Acc.

Chicagoan, The, 407 S. Dearborn St., Chicago. (2M-15) Articles of interest to sophisticated Chicagoans up to 1000. Martin J. Quigley. Good rates, Pub.

Chicago Daily News, The, Chicago. (D-5) Sentimental, "homey" short-stories 1000, witty sketches of urban life (woman interest) 800, verse, jokes, skits, epigrams. H. M. Davidson, feature Ed. 1/2c, Acc.

Christian Science Monitor, Boston. (D-5) Sketches, essays, articles, verse, miscellany. About 50c inch, verse 35c to 50c line, Pub.

Club Fellow, 342 Madison Ave., New York. (W-25) Social articles 1000, short-stories, novelettes, serials, jokes, skits, anecdotes. H. Gordon Duval. Ind.

Comfort, Augusta, Me. (M-5) Short-stories, serials, household miscellany. V. V. Detwiler. 1/2c up, Acc.

Complete Detective Novel Magazine, 225 Varick St., New York. (Bi-M-25) Detective novels, short-stories, crime articles. B. A. McKinnon. Ind.

Complete Novel Magazine, 225 Varick St., New York. (M-25) Western novels 60,000 to 70,000. B. A. McKinnon, Jr. Ind., Acc.

Contemporary Verse, 107 S. Mansfield Ave., Margate, Atlantic City, N. J. (M-25) Verse, criticism. Lucia Trent, Ralph Cheyney. No payment.

Current History Magazine, 1708 Times Bldg., New York. (M-25) Non-partisan, historical articles 1500 to 3500. George W. Ochs Oakes. 1c to 10c, Acc. and Pub.

Drama, The, 59 E. Van Buren St., Chicago. (M-50) Theatrical articles 1000 to 3000, one-act plays. Theodore B. Hinckley. No payment.

Everyday Life, 337 W. Madison Ave., Chicago. (M) Love mystery, humorous short-stories 1500 to 2500. A. E. Swett. Up to 1/2c, Acc. or Pub.

Family Herald and Weekly Star, St. James St., Montreal, Quebec, Canada. (W-5) Short-stories. C. Gordon-Smith. \$4 column, Pub.

French Humor, 230 5th Ave., New York. (W-10) Jokes, humor. H. Gernsbeck, Ind. Pub.

Gentlewoman, 615 W. 43d St., New York. (M-5) Love and action short-stories small-town home-woman appeal, up to 5000. Marion White. 1/2c, Pub.

Golden Book, The, 55 5th Ave., New York. (M-25) Principally reprints. Henry W. Lanier. Good rates, Acc.

Golden West Magazine, 551 5th Ave., New York. (M-20) Reprint Western stories published prior to 1917. Some original short-stories 1500 to 5000, novelettes 10,000 to 15,000, serials 30,000 to 45,000. Tom Chadburn. 1/2c to 2c, Pub.

Good Stories, Augusta, Maine. (M-5) Short-stories, miscellany. Low rates, Pub.

Grit, Williamsport, Pa. (W-5) Illustrated articles on the curious, out-of-ordinary, 100 to 300, articles for woman's and children's pages 200 to 500, illustrated feature articles 500 to 1800; short-stories, small-town appeal 1500 to 3000. Frederick E. Manson. \$5 to \$10 column; photos \$1 to \$2, Pub.

Haldeman-Julius Monthly, also **Quarterly**, Girard, Kans. Sociological, timely, iconoclastic articles exposing shams, etc., up to 3000. E. Haldeman-Julius. Low rates, Acc.

Harper's Bazar, 56th St. and 8th Ave., New York. (M-50) Society and women's interests, short-stories, serials. Practically closed market. Charles Hanson Towne. Good rates, Acc.

Hearts, 112 W. 44th St., New York. (2M-10) Love stories up to 5000, sentimental verse. Ethel Roseman. Ind. (Slow.)

Home Circle Magazine, 53 Kenyon Bldg., Louisville, Ky. (M-5) Country, love, domestic short-stories up to 5000. Low rates, Pub.

Home Digest, 2994 E. Grand Blvd., Detroit. (M) Family and household interests, food articles up to 1800. Leslie C. Allman. 2c up, Pub.

Home Friend Magazine, 1411 Wyandotte St., Kansas City. (M-5) Household miscellany up to 250, romantic, action short-stories 5000, jokes, verse. E. A. Weishaar. 1/2c to 1c, Acc.

Household Guest, 630 W. Jackson Blvd., Chicago. (M-5) Articles on home interests, short-stories, serials, departments. James M. Woodman. Low rates, Pub.

Household Journal, Batavia, Ill. (M-5) Household articles, short-stories. \$5 a story, Pub.

Household Magazine, 8th and Jackson Sts., Topeka, Kan. (M-10) Household articles, out-door, love, Western, short-stories; hints, recipes. Mrs. Ida Migliario. 1c, verse \$2.50 to \$10, jokes 50c, Acc.

Houston Gargoyle, The, 1333 W. Clay St., Houston, Texas. (W-15) Sophisticated articles, skits. Allen V. Peden. 1/2c, verse 2c, Pub.

Illustrated Home Sewing Magazine, 55 W. 42d St., New York. (M-10) Illustrated needlework articles. Reprint rights. Ruth W. Spears. Ind., Acc.

Interludes, 2917 Erdman Ave., Baltimore, Md. (Q) Brief short-stories, essays, poetry. William James Price. Payment only in prizes.

Judge, 627 W. 43d St., New York. (W-15) Jokes, epigrams, humorous short-stories, articles up to 250, verse. Norman Anthony. Fair rates, Pub.

Justice, 3 W. 16th St., New York. (M-free) Articles on labor problems. Max Danish. 1c, Pub.

Kiwanis Magazine, 164 W. Jackson Blvd., Chicago. (M) Kiwanis club news, articles. Charles Reynolds. Ind.

Lion's International, 348 McCormick Bldg., Chicago. (M) John D. Hill. Not in market.

Mayfair, 143 University Ave., Toronto, Ont. (M-25) Society, fashion, sport articles, Canadian interest. J. Hubert Hodgins. 1c, Pub.

Modern Homemaking, Augusta, Maine. (M-10) Short-stories 3000 to 4000, serials up to 50,000, family reading; home-making departments, verse. M. G. L. Bailey. 1/4c to 1c, Acc.

Mother's Home Life, 630 W. Jackson Blvd., Chicago. (M-10) Short-stories 2000, serials, household articles 1000, miscellany. Jas. M. Woodman. 1/4c up, Acc.

Nation, The, 20 Vesey St., New York. (W-15) Reviews, comment, news features 1800, verse. Oswald G. Villard. 1c up, Pub.

National Magazine, 952 Dorchester Ave., Boston. (M-25) Personality sketches, reviews. Limited market. Joe Mitchell Chapple. Ind., Pub.

New Orient, The, 12 5th Ave., New York. (M) Articles on the Orient and Far East. Syud Hossain. No payment.

New Republic, The, 421 W. 21st St., New York. (W-15) Comment, reviews, verse. Herbert Croly. 2c, Pub.

New York Daily Mirror, 55 Frankfort St., New York. Short-stories 1700. Address Short Story Editor. \$25 each, Pub.

New York Herald-Tribune Magazine, 225 W. 40th St., New York. Timely articles, humor, verse. Mrs. William Brown Meloney. Articles, \$30 to \$100 a page, Pub.

Occult Digest, The, 1904 N. Clark St., Chicago. (M-25) Occult, spiritualistic fact and fiction. No payment.

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Opportunity, A Journal of Negro Life, 127 E. 23d St., New York. (M) Short-stories, scientific, sociological articles, poetry, negro life and problems. Chas. S. Johnson. No payment.

Our Dumb Animals, 180 Longwood Ave., Boston. (M-10) Short-stories, animal welfare articles up to 800, verse up to 24 lines, miscellany. Guy Richardson. 1/2c up, verse \$1, \$2 up, Acc.

Overland Monthly, 356 Pacific Bldg., San Francisco. Articles of Western interest, short-stories, verse. No payment.

Paris Nights, 931 Drexel Bldg., Philadelphia. (M-25) Gay short-stories, Parisian background, 1500 to 3000, articles about gay side of Paris, verse up to 16 lines, jokes. Wm. H. Kofoed. 1/2c, verse 15c line, jokes 50c, paragraphs 35c, Pub.

Pep Stories, 104 W. 42d St., New York. (M-25) Risque, youthful, love short-stories 2000 to 5000, 2-part stories 6000. Natalie Messenger. 1/4c, light verse, 25c line, Pub.

Personality, Garden City, N. Y. (M-35) Personal sketches 2500 to 3000. Ralph H. Graves. Ind., Acc. (Overstocked.)

Pioneer Tales, 1440 Broadway New York. (M-20) Reprint Western short-stories up to 10,000. Samuel Bierman. 1/4c, Pub.

Plain Talk, 225 Varick St., New York. (M-35) Comment, reviews, articles, essays, verse, short-stories, sketches, attacks on fallacies, censorship, drastic legislation. G. D. Eaton. Fair rates, Pub.

Poet Lore, 100 Charles St., Boston. (Q-\$2) Literary articles, verse, translated and original drama. Ruth Hill. No payment.

Poetry: A Magazine of Verse, 232 E. Erie St., Chicago. (M) Verse. Harriet Monroe. \$6 page, Pub.

Psychology, 17 W. 60th St., New York (M-25) Applied psychology, inspirational, success articles up to 3000, short stories, verse. Henry Knight Miller. 1c, Pub.

Public Affairs, 1336 New York Ave., Washington, D. C. (M-15) Economic articles. Ira Nelson Morris, Ind.

Real Life Stories, 49 W. 45th St., New York. (M-25) Confession type short-stories. Camille McAdams. Good rates, Pub.

Reflex, 250 W. 57th St., New York. (M) Sociological, literary, critical articles, essays; short-stories, novelettes, verse, Jewish interests. Dr. S. M. Melamed. 1c to 2c, Pub.

Saturday Review of Literature, 25 W. 45th St., New York. (W-10) Book reviews, literary essays, verse. Limited market. Henry Seidel Canby. 1c up, \$10 up for poems, Pub.

Secrets, 104 W. 42nd St., New York (M-25) Confessional, love short-stories with morals 3000 to 5000, novelettes 7000, serials 9000, verse. Natalie Messenger. 1/2c, verse 25c line, Pub.

Secret Service, 551 5th Ave., New York. (M-20) Chiefly reprint; some original fiction involving detectives, secret service agents; short-stories 1500 to 3000, novelettes 10,000 to 15,000, serials 30,000 to 40,000. Tom Chadburn. 1/2c to 2c, Pub.

Sex, 17 W. 60th St., New York. (M-25) Articles on love, sex, social problems, editorials, miscellany, verse. W. W. Hubbard. 3/4c to 1c, Pub.

Snappy Stories and Pictures, 119 W. 57th St., New York. (M-25) Gay short-stories 1000 to 5000, novelettes 12,000, light verse, humor. Florence Haxton. 1/2c to 3c, Pub. (Slow.)

Spur, The, 425 5th Ave., New York (2M-50) Sport, travel, art miscellany, usually written to order, limited market for humor and verse. H. S. Adams. Good rates, Acc.

Stars and Stripes, The, Washington, D. C. (M) Articles on soldiers' interests. Generally overstocked.

Survey Graphic, The, and **Survey, The**, 112 E. 10th St., New York. (2M-25) Reviews; limited market. Paul U. Kellogg. \$10 page, Pub.

Swap, Rm. 612, 220 W. 42nd St., New York. (M-25) Short-stories of swapping 1000 to 5000. Harold Hersey. 1/2c up, Acc.

10 Story Book, 527 S. Clark St., Chicago. (M-25) Iconoclastic, frank, sex short-stories, satirical matter, odd stories, one-act playlets. Harry Stephen Keeler. \$6 a story, Pub.

Today's Woman and Home, 18 E. 18th St., New York. (M-10) Housekeeping, child-training articles, short-stories, serials, verse. Anne M. Griffin. Low rates, Pub. (Slow.)

Town and Country, 383 Madison Ave., New York (2M-50) Society, travel articles, sketches. Limited market. H. J. Wigham. 1c up, Pub.

Town Topics, 2 W. 45th St., New York. (W-25) News of stage, society, sports, verse up to 20 lines, satires, burlesques 800 to 1500. J. A. Mayer. 1c up, verse 25c line; jokes and epigrams \$1, Pub.

Travel, 7 W. 16th St., New York. (M-35) Illustrated, interpretative travel articles, 1500 to 5000. Coburn Gilman. 1c, \$1 per photo, Pub.

Tropical Adventures, 551 5th Ave., New York. (M-20) Chiefly reprint; some original fiction, pirate, sea, jungle, desert, adventure, with tropical background; short-stories up to 7000, novelettes 20,000 to 25,000, serials 30,000 to 45,000. Tom Chadburn. 1/2c to 2c, Pub.

Turner's Weekly, Box 383 Pittsburgh, Pa. (W) Articles, essays on general subjects, Turner, German-American interests, short-stories up to 5000, verse. George Seibel. 1/2c up, Pub. (Overstocked.)

Underworld, 551 5th Ave., New York. (M-15) Reprint mystery and detective fiction not published later than 1920. Some original short-stories 1500 to 3000, novelettes 10,000 to 15,000; serials 20,000 to 25,000. Tom Chadburn. 1/2c to 2c, Pub.

U. S. Air Services, 406 Star Bldg., Washington, D. C. (M-30) Technical, human-interest aviation articles up to 3500, short-stories, verse. E. N. Findley. 1c, Pub.

Weird Tales, 450 E. Ohio St., Chicago. (M-25) Supernatural, bizarre, weird, pseudo-scientific short-stories up to 5000, novelettes up to 15,000, serials up to 40,000, verse up to 35 lines. Farnsworth Wright. 3/4c up, verse 25c line, Pub.

Western Home Monthly, Bannatyne and Dagmar Sts., Winnipeg, Man., Canada. Articles, short-stories 1500 to 4000. Fair rates, Pub.

Woman Athletic, The, 814 Rush St., Chicago. (M-35) Society short-stories 1500 to 2000, women's athletic articles, verse, photos. Edna I. Asmus. 1/2 to 1c, Pub.

World, The Sunday, 63 Park Row, New York. (W-5) Short-stories up to 3000. Paul Palmer. 3c up, Pub.

World Tomorrow, The, 52 Vanderbilt Ave., New York. (M-25) Social, political, economic, religious essays, verse. Kirby Page. No payment.

World Unity, 4 E. 12th St., New York. (M-35) Philosophy, religion, ethics. Closed market. John H. Randall.

Yale Review, Yale Station, New Haven, Conn. (Q-\$1) Comment, reviews; political, literary, scientific art articles 5000 to 6000. Wilbur Cross. Good rates, Pub.

LIST C

Trade, technical, religious, agricultural, business, educational and other class publications.

AGRICULTURAL, FARMING, LIVESTOCK

American Farming 1411 Wyandott St., Kansas City, Mo. (M) Practical farm and farm home articles 250, human-interest short-stories with farm-life angle 900, serials 6000, farm and seasonal verse, farm ideas, home hints. Estes P. Taylor. Up to 1c, Pub.

Breeders' Gazette, 817 Exchange Ave., Chicago. (M) Articles on livestock industry. Samuel R. Guard. \$5 col., Pub.

Canadian Countryman, 178 Richmond St. W., Toronto. Agricultural articles, short-stories. 1/2c, Pub.

Capper Farm Press, 8th and Jackson Sts., Topeka, Kan. (W. and M.) Agricultural articles; home page miscellany. 1/2c to 1c, Acc.

Country Gentleman, The, Independence Sq., Philadelphia. (M-5) Articles of interest to farmers and farm women, short-stories, serials, humorous sketches, jokes, household articles. Miscellany for boys' and girls depts. Philip S. Rose. First-class rates, Acc.

Farm and Fireside, 250 Park Ave., New York. (M-5) Farm human-interest articles 1500, short fiction, photos. (Limited market; write first.) George Martin. 2c up, Acc.

Farm and Ranch, Dallas, Tex. (W-5) Agricultural, live-stock articles of the Southwest. Frank A. Briggs. 1/2c to 1c, Acc.

Farmer, 57 E. 10th St., St. Paul, Minn. (W) Agricultural articles, short-stories, serials of farm atmosphere. Ind.

Farm Journal, Philadelphia. (M-10) Agricultural, scenic, humorous articles 300 to 600 with photos, short-stories 1800 to 10,000, novelettes. Arthur H. Jenkins. Fictional features 2c to 10c, routine matter 1c, Acc.

Farm Life, Spencer, Ind. (M-5) Agricultural, household articles, short-stories 3000, serials 40,000, verse. George Weymouth. 1c, Acc.

Farm Mechanics, 1827 Prairie Ave., Chicago. (M-10) Agricultural articles 100 to 400. W. A. Radford. 1/2c, Pub.

Field Illustrated, 425 5th Ave., New York. (M-50) Agricultural, stock-breeding, country estates articles. R. V. Hoffman. 1c, Pub.

Hoard's Dairyman, Fort Atkinson, Wis. (2M) Dairying interests. W. D. Hoard. Low rates, Pub.

Iowa Farmer and Corn Belt Farmer, Des Moines, Ia. (2M) Agricultural miscellany. Inc.

Michigan Business Farmer, Mount Clemens, Mich. (Bi-W) Articles 1000 to 2000 on successful farming; occasional serials, short-stories. Milon Grinnell. 1/4c, Pub.

Ohio Farmer, 1013 Rockwell Ave., Cleveland, O. (W) Ohio agricultural articles. Walter H. Lloyd. Ind., Pub. Cover photos, \$5 to \$10.

Poultry Breeders Pub. Co., Waverly, Ia. (Rhode Island Red Journal, Plymouth Rock Monthly, Leghorn World, Wyandotte Herald.) Poultry articles 1000 to 1200. Low rates, Pub.

Poultry Tribune, Mt. Morris, Ill. (M-15) Illustrated articles on poultry raising 1200. 1c, Pub.

Progressive Farmer and Farm Woman, Birmingham, Ala. (W-5) Farm miscellany. Inc.

Standard Poultry Journal, Pleasant Hill, Mo. (M) Illustrated poultry articles, success stories, 1500 to 2000. Orden C. Oechli. 1/2c to 1c, Pub.

Successful Farming, Des Moines, Ia. (M-5) Agricultural articles usually on assignment. Kirk Fox. 1c up, Acc.

Wallace's Farmer, Des Moines, Ia. (W-5) Agricultural articles, serials. H. A. Wallace. 1/2c to 1c. Photos \$1.50. Acc. and Pub.

ART, PHOTOGRAPHY

American Photography, 428 Newbury St., Boston. (M-25) Technical photography articles. F. R. Fraprie. Fair rates, Pub.

Antiques, 683 Atlantic Ave., Boston. (M-50) Authoritative articles on antique collecting 1500 to 2000. Homer Eaton Keyes. 1/4c, Pub.

Bulletin of Photography, 153 N. 7th St., Philadelphia. (W-5) Articles of interest to professional photographers 500 to 1500. Frank V. Chambers. Ind., Acc.

Camera, The, 636 Franklin Sq., Philadelphia. (M-20) Photography articles 500 to 1500. Frank V. Chambers. Ind., Acc.

International Studio, 56th St. and 8th Ave., New York. (M-75) Illustrated articles for art collectors, connoisseurs. H. J. Whigham. \$40 to \$75 per article, Pub.

Photo-Era Magazine, Wolfeboro, N. H. (M-25) Camera craft articles, photographic prize contests. A. H. Beardsley. 1/2c up, Pub.

AUTOMOBILE, AVIATION, BOATING, TRANSPORTATION, HIGHWAYS

Air Transportation, 1265 Broadway, New York. (W-15) Short news items on aviation; uses correspondents. L. A. Nixon. 1/2c, Pub.

American Motorist, Penn. Ave. at 17th St., Washington, D. C. (M-25) Touring, traffic, auto descriptive articles, semi-fiction 1500 to 1800, verse, fact items, fillers, news items 150 to 200. Ernest N. Smith; A. J. Montgomery, Mng. Ed. 2c to 5c, Pub. 5c to 10c for verse.

Ford Dealer and Service Field, Montgomery Bldg., Milwaukee. (M-25) Ford trade articles. H. James Larkin. 1/2c to 1c, Acc.

Highway Magazine, 215 N. Michigan Ave., Chicago. Technical good roads articles 800 to 1000. Frank E. Kennedy. 1c to 2c, Acc.

Motor, 56th St. and 8th Ave., New York. (M-50) Practical articles on automobile business. Ray W. Sherman. Usually \$40 to \$60 per story, Acc.

Motor Age, 56th and Chestnut Sts., Philadelphia. (W-35) Retail automotive trade articles, miscellany, photos. John Cleary. Ind., Pub.

Motor Boating, 56th St. and 8th Ave., New York. (M-35) Motor-boating, racing, navigation articles. C. F. Chapman. Ind.

Motor Life, 523 Plymouth Court, Chicago. (M-25) Motor-ing, vacation, roads, automobile articles 1500 to 2000. William B. Reedy. 1/2c, Pub.

Pacific Airport News, 414 Decum Bldg., Portland, Ore. (M) Articles on aviation 2500 to 3000, editorials, verse, miscellany relating to aircraft. M. F. Wright, 1c, Pub.

Rudder, The, 9 Murray St., New York. (M-35) Technical boating navigation articles 1000 to 3000, fact items, yachting photos. Gerald T. White. 1c, photos \$2 to \$3, Pub.

Transportation, 656 S. Los Angeles St., Los Angeles, Cal. (M) Human-interest articles on transportation, railways, buses, aviation, harbor improvements, steamship developments; success stories; humor. Charles Dillon. 1c up, photos 50c to \$10, Pub.

Water Motoring, Tribune Tower, Chicago. (M) Articles, feature stories, short-stories dealing with outboard motors, 1500; photos. Ewart H. Ross. 1c to 2c, Acc.

BUSINESS, ADVERTISING, SALESMANSHIP

Advertising and Selling Fortnightly, 9 E. 38th St., New York. (Bi-W) Business articles. F. C. Kendall. Up to 2c, Pub.

American Mutual Magazine, 142 Berkeley St., Boston. (M-15) Business articles 1200 to 1400, editorials 200 to 400, short verse, jokes. Carl Stone Crummett. 1c to 5c, photos \$1 to \$5, Acc.

Bankers Monthly, 536 S. Clark St., Chicago. (M-30) Short technical articles from banker's standpoint, preferably signed by banker. 1c, Acc. \$1 for photos.

Barron's, 44 Broad St., New York. (W-20) Authoritative articles on financial subjects 500 to 2500. C. W. Barron, Ind., Acc.

Credit Monthly, 1 Park Ave., New York. (M-25) Banking, manufacturing, wholesale credit articles 1500, short-stories on wholesale credit 1500. Rodman Gilder. 1/2c up, Acc.

Debit, The, 2213 Dime Bank Bldg., Detroit, Mich. (M-10) Articles for credit men, personality sketches 800, jokes. Alfred A. McConnell. Jokes \$1 each, articles 1c, personality stories 2c, news items \$1, Acc.

Factory and Industrial Management, 10th Ave. at 36th St., New York. (M) Business miscellany. Inc.

Forbes Magazine, 120 5th Ave., New York. (2M) Business, financial articles 1500 to 3000, inspirational verse. B. C. Forbes. Ind., Pub.

How, 599 5th Ave., New York. (M-25) Short articles on quick jumps up ladder of success, short-stories of getting, success-building type, showing power of subconscious mind. Robert Collier. 1/2c to 1c, Acc.

Independent Salesman, 22 E. 12th St., Cincinnati, O. (M-10) Direct selling articles 200 to 2000, essays 800 to 2500; inspirational fillers, verse. Melvin J. Wahl. 1/2c to 1c, Pub.

Industrial Engineering, 475 10th Ave., New York. (M) Business, technical miscellany. Ind.

Magazine of Business, The, Cass, Huron and Erie Sts., Chicago. (M-35) Articles for executives on business policies 1500 to 3000, preferably first person by business leaders; business short-stories 1500 to 3000; illustrated fact items on problems of management 150 to 300, 400 to 800; industrial photos. Guy M. Harrington. 3c up, Acc.

Management, 58 E. Washington St., Chicago. (M-25) Business articles for executives. H. P. Gould. 2c, Acc.

Manufacturing Industries, 40 E. 49th St., New York. (M-50) Illustrated articles on manufacturing operations and methods signed by executives. L. P. Alford, George E. Hagemann. \$10 page, Pub.

Mid-Western Banker, 68 Wisconsin St., Milwaukee. (M) Technical banking articles 500 to 2000. M. I. Stevens. 1c, Pub.

Nation's Business, The, 1615 H St., N. W., Washington, D. C. (M-35) Business articles 2500. Merle Thorpe; Warren Bishop, Mng. Ed. 4c, Acc.

Opportunity, 750 N. Michigan Ave., Chicago. (M-25) House-to-house and office-to-office selling articles 200 to 2500, short-stories 4000 to 8000. James R. Quirk. 1c for short material. 1/2c to 2c for longer, Acc.

Postage and the Mailbag, 18 E. 18th St., New York. (M-25) Direct-mail advertising articles. John Howie Wright. Inc.

Poster, The, 307 S. Green St., Chicago. (M-30) Outdoor advertising, business articles 1500 to 2000; photos. Burton Harrington. 1c to 10c, Acc.

Printer's Ink, 185 Madison Ave., New York. (W-10) (Also **Printer's Ink Monthly**-25.) Advertising and business articles. John Irving Romer; R. W. Palmer, Mng. Ed. Good rates, Pub.

Sales Management, 4660 Ravenswood Ave., Chicago. (2M-20) Marketing articles, sales executive interviews, up to 2500; short fact items on selling. John Cameron Aspley; Eugene Whitmore, Mng. Ed. 1c to 3c, Acc. or Pub.

Sales Tales, Mt. Morris, Ill. (M-15) Personality articles on successful salesmen, saleswomen 2500; short-stories with sales lessons or sales backgrounds 2500, 2 and 3-part serials 2500 words per installment, fact items 300 to 1500, jokes, skits, anecdotes with selling flavor. Sam Spalding. 1/2c to 1c, occasionally higher, jokes 50c and \$1, Acc. or Pub.

Signs of the Times, 1207 Sycamore St., Cincinnati. (M-30) Outdoor advertising articles 500 to 1500. E. Thomas Kelley. Ind.

Spare-Time Money Making, 22 E. 12th St., Cincinnati, O. (M-15) Articles on specific money-making plans 200 to 2000, serials with money-making motif; light, inspirational verse, fact items 100 to 1200. Melvin J. Wahl. 1/2c to 1c, Acc.

Specialty Salesman, South Whitley, Ind. (M-25) Selling, inspirational character-building articles 1000 to 5000, short-stories 2000 to 7000, serials 10,000 to 30,000. Robert E. Hicks. 1/2c up, Acc.

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System, The Magazine of Methods, 660 Cass St., Chicago. (M-25) Experience articles, profit-making ideas up to 3000, short-cut items 100 to 200. Norman C. Firth. 2c, Acc.

Western Advertising, 564 Market St., San Francisco. (M) Articles on advertising, emphasis on results, 300 to 3000. Douglas G. McPhee. 3/4c up, Pub.

BUILDING, ARCHITECTURE, LANDSCAPING, HOME DECORATING

Architect, The, 101 Park Ave., New York. (M-5) Architectural miscellany. Walter McQuade. Inc.

Architect and Builder, 168 Roseville Ave., Newark, N. J. (2-M) Illustrated articles on building and construction. 1c, Pub.

Arts and Decoration, 45 W. 45th St., New York. (M-50) Art, home decoration, architecture, landscape gardening, music, literature, industrial art. Mary Fanton Roberts. 1c to 2c, Pub.

Better Homes and Gardens, 17th and Locust St., Des Moines, Ia. (M-10) Practical garden and home-making articles 1500. Elmer T. Peterson. 1c up, \$1 up for photos, Acc.

Canadian Homes and Gardens, 143 University Ave., Toronto, Ont., Canada. (M) Canadian home and garden articles 1500 to 2000, photos. J. H. Hodgins. 1c, Pub.

Country Homes, 312 W. Redwood St., Baltimore. (2M-35) Home decoration, architecture, building, landscape gardening. S. H. Powell, E. Canton. Ind., Pub.

Garden and Home Builder, Garden City, New York. (M-35) Home building and construction, decorating, landscape gardening articles 1200, editorials, short gardening experiences 250, pictures. Leonard Barron. 1c, Acc.

House and Garden, Lexington at 43d, New York. (M-35) Home decoration, landscape articles. Richardson Wright. 1c, Acc.

House Beautiful, 8 Arlington St., Boston. (M-35) Building, furnishing and gardening articles. Ethel B. Power. 1c, Acc.

Keith's Beautiful Homes, 100 N. 7th St., Minneapolis. (M-25) Home building, landscaping, architectural articles 500 to 1800. M. L. Keith. Low rates, Pub.

Your Home, 1926 Broadway, New York. (M-25) Practical illustrated articles on home ownership, building, gardens. Prefers to be queried. Harry J. Walsh. 2c, Pub.

EDUCATIONAL

American School Board Journal, 129 Michigan St., Milwaukee. (M-35) School administrative articles 500 to 5000, occasional jokes, humorous verse along school lines. Wm. C. Bruce. 1/4c to 1c, Acc.

Child Welfare Magazine, 5517 Germantown Ave., Germantown, Pa. (M-10) Illustrated articles on child training, playground development, home training, health, up to 1500. M. W. Reeve. 1/4c, Acc.

Industrial Arts Magazine, Montgomery Block, Milwaukee, Wis. (M-35) Articles on teaching, organization, vocational subjects, 1000 to 3000. John J. Matz. 1/4c to 1c, Acc.

National Kindergarten Association, 8 W. 40th St., New York. Articles on home education, problems of child training, 450 to 600. Florence J. Owens. \$5 each, Acc.

Normal Instructor and Primary Plans, 514 Cutler Bldg., Rochester, New York. (M-25) Educational articles for elementary schools 1800, educational juvenile short-stories 1500, recitations, school plays. Good rates, Acc.

Popular Educator, 50 Broomfield St., Boston. (M-20) Educational articles. Ind. (Slow.)

Rural School Board Magazine, Penton Blvd., Cleveland, O. (M-25) Articles of interest to rural school boards. F. L. Ransom. Ind., Pub.

HEALTH, HYGIENE

Home Economist and National Food Journal, 468 4th Ave., New York. (M-20) Educational articles on home economics for teachers 1500 to 2000. Jessie A. Knox. Buys very little. 1c, Pub.

Forecast, 6 E. 39th St., New York. (M-25) News features, interviews on food and health topics 1800 to 3500. Alberta M. Goudiss. 1c, Acc.

Journal of the Outdoor Life, 370 7th Ave., New York. (M-25) Anti-tuberculosis articles. Philip P. Jacobs. Ind.

Nation's Health, The, 22 E. Ontario St., Chicago. (M) Material on assignment only. F. L. Rector, M. D. Low rates, Pub.

Physical Culture, 1926 Broadway, New York. (M-25) Articles on health hygiene, diet, exercise; short-stories, serials. H. A. Keller. 2c, Acc.

Strength, 2741 N. Palethorpe St., Philadelphia. (M-25) Health, hygiene, exercise, diet articles. Up to 1c, Pub.

Trained Nurse & Hospital Review, 468 4th Ave., New York. (M-35) Health and technical articles 1500 to 3000. Meta Pennock. 1/3c to 1c, Pub.

MUSICAL

Etude, The, 1714 Chestnut St., Philadelphia. (M-25) Self-help articles on musical education up to 2500; jokes, skits, miscellany. James F. Cooke. \$5 column, Pub.

Harmony, 443 S. Dearborn St., Chicago. (M) Music articles 2000 to 6000. Ind., Pub.

Musical America, 501 5th Ave., New York. (W-15) Music articles 1500 to 2000, jokes, skits, anecdotes. Deems Taylor. \$3.50 column, Pub.

Musical Quarterly, The, 3 E. 43d St., New York. (Q-75) Musical aesthetics, history articles. O. G. Sonneck. \$4.25 page, Pub.

Musician, 901 Steinway Bldg., New York. (M-25) Musical miscellany. Paul Kempf. 1/4c, Pub.

Singing and Playing, 111 W. 57th St., New York. (M-35) Provocative, practical articles on music. (Must be accompanied by biography of writer.) Alfred Human. Ind., Pub.

RELIGIOUS

American Hebrew, 71 W. 47th St., New York. (W) Jewish articles, fiction. Isaac Landman. 1/4c up, Pub.

Catholic World, 120 W. 60th St., New York. (M) Political, scientific, historical, literary articles, fiction with Catholic viewpoint up to 5000. James M. Gillis. \$4 per page, Pub.

Christian Endeavor World, 41 Mt. Vernon St., Boston. (W-5) Articles of religious interest 500 to 800; Romantic, adventure, mystery, humorous short-stories 3000, serials 10 to 12 chapters 3000 each. Robert P. Anderson. 1/4c, photos \$1 to \$2. Acc.

Christian Herald, 91-103 Bible House, New York. (W-5) Religious, sociological articles; short-stories 1000; serials, verse. Daniel A. Poling. 1c to 5c; verse, 20c to 25c line, Pub.

Christian Standard, 8th and Cutter Sts., Cincinnati, O. (W) Closed market.

Churchman, The, 2 W. 47th St., New York. (W-10) Liberal christianity articles, verse. Rev. Guy Emery Shipley, Litt. D. Ind., Pub.

Columbia, 45 Wall St., New Haven, Conn. (M-10) Knights of Columbus publication. Catholic family interests. Sociological, informative, religious articles; short-stories, verse. Myles Connolly. Fair rates, Pub.

Congregationalist, 14 Beacon St., Boston. (W-10) Religious articles, short-stories, verse. W. E. Gilroy, D.D. Fair rates, Pub.

Jewish Tribune, The, 570 7th Ave., New York. (W-15) Articles of Jewish interest, personality stories, 1500 to 2000, short-stories 2000 to 2500, verse up to 25 lines, photos. David N. Mosessohn. 1/4c to 3/4c, Pub.

Lookout, The, Standard Pub. Co., 8th and Cutter Sts., Cincinnati. (W-5) Short-stories, serials, welfare articles. Guy P. Leavitt. 1/4c, Acc.

Magnificat, 435 Union St., Manchester, N. H. (M-25) Catholic articles, short-stories, serials, verse. Ind., Acc.

Menorah Journal, 63 Fifth Ave., New York. (M-50) Jewish short-stories, one-act plays, essays. Henry Hurwitz. 2c up, Acc.

Miraculous Medal, The, 100 E. Price St., Philadelphia. (M) Articles of Catholic interest, clever short-stories 1500 to 2000, photos. Lawrence Flick. Jr. Good rates, Acc.

Presbyterian Advance, The, 150 4th Ave., N., Nashville, Tenn. (W) Limited number of short-stories 800 to 2000. James E. Clarke, D.D., LL.D. \$1 column, Acc.

Queen's Work, The, 3115 S. Grand Blvd., St. Louis, Mo. (M-20) Short-stories, articles, essays 1800 to 2500, of interest to Catholics; editorials, news items. Rev. Daniel A. Lord, S.J. Ind., Acc.

Rays From the Rose Cross, Oceanside, Calif. (M) Religion, occultism, Rosicrucian doctrines, healing. Mrs. Max Heindel. No payment.

Standard Bible Teacher, Box 5, Sta. N., Cincinnati, O. (Q) Biblical study articles 1500 to 2000. Edwin R. Errett. 1/4c, Acc.

Sunday School Times, 323 N. 13th St., Philadelphia. (W) Religious articles, verse. Charles G. Trumbull. 1/4c up, Acc.

Sunday School World, 1816 Chestnut St., Philadelphia. (M-10) Religious articles. 1/4c, Acc.

Union Signal, The, Evanston, Ill. (W) Short-stories, short serials, on prohibition, law enforcement. Fair rates, Pub.

Unity, 917 Tracy Ave., Kansas City, Mo. (M-10) Non-partisan, constructive, metaphysical articles 500 to 2500; verse. Charles and Myrtle Fillmore. 1c, verse 25c line, Acc.

Weekly Unity, Unity School of Christianity, 917 Tracy Ave., Kansas City, Mo. (W-10) Non-partisan articles on Christian metaphysics, vegetarianism 500 to 1500, metaphysical verse up to 24 lines, news items on spiritual healings. Lowell Fillmore. 1c, verse 25c line, Acc.

Youth (Unity publication), 917 Tracy Ave., Kansas City, Mo. (M) Interests and problems of young people 16 to 20. Inspirational articles 500 to 1500, short-stories 1500 to 3500, serials 25,000 to 30,000, verse 4 to 16 lines. Ernest Wilson. 1c up, verse 25c line, photos \$2 to \$5, Acc.

SCIENTIFIC, TECHNICAL, RADIO, MECHANICS

Broadcasting Magazine, 1182 Broadway, New York. (M) Non-technical illustrated radio articles, thumb-nail biographies, home economics matter, 100 to 2500; radio short-stories 2500 to 3000. Fillers 1/2c, stories and articles up to 1c, photos \$1, Acc.

Electricity on the Farm, 225 W. 34th St., New York. (M-10) Illustrated articles on electricity of appeal to farmers up to 1000. Fred Shepperd. 1c, Pub.

Illustrated Mechanics, 1411 Wyandotte St., Kansas City, Mo. (M-5) Illustrated popular scientific, homecraft articles, shop hints, new devices, 200 to 300. E. A. Weishaar. 1c to 4c, photos \$1.50 to \$3, Acc.

Nature Magazine, 1214 16th St., Washington, D. C. (M-25) Illustrated nature articles 1500 to 2000. R. W. Westwood. \$5 to \$50, Acc.

Popular Aviation, 608 S. Dearborn St., Chicago. (M-25) Non-technical illustrated aviation articles 500 to 3000. H. W. Mitchell. 1/2c to 1c, \$2 for photos, 30 days after Acc.

Popular Mechanics, 200 E. Ontario St., Chicago. (M-25) Illustrated articles, scientific, mechanical, industrial, discoveries, human interest and adventure. L. K. Weber. 1c to 10c, \$3 up for photos, Acc.

Popular Radio, 119 W. 57th St., New York. (M-25) Articles on inventions and applications of radio 50 to 6000. Ind., Pub. (Slow.)

Popular Science Monthly, 250 4th Ave., New York. (M-25) Short-stories up to 6500, serials up to 60,000; illustrated articles on scientific non-technical, mechanical, labor-saving devices, discoveries, under 3000. Sumner N. Blossom. 1c up to 10c, \$3 up for photos, Acc.

Radio Age, 500 N. Dearborn St., Chicago. (M-25) Everyday mechanics, "how to make" articles 100 to 200. Frederick A. Smith. 1c, Pub.

Radio Broadcast, Garden City, N. Y. (M-35) Articles written to order. Willis K. Wing. 2c, Pub. (Overstocked.)

Radio Digest, 510 N. Dearborn St., Chicago. (Q-35) Personality articles, photos of broadcasting artists, pretty girls especially. H. P. Brown. 1c to 5c, Pub.

Radio News, 230 5th Ave., New York. (M-25) Technical and human-interest radio articles 1000 to 2500, radio short-stories 2000 to 3000, jokes. Hugo Gernsback. Robt. Hertzberg, Mng. Ed. Feature articles 2c, Acc; secondary matter. Pub.; jokes, \$1, Pub.

Radio Programs Weekly, 230 5th Ave., New York. (M) Radio fiction. H. Gernsback. Ind., Pub.

Science and Invention, 230 5th Ave., New York. (M-25) Scientific short-stories 2000 to 5000, serials 30,000 to 50,000. Illustrated articles on invention, popular science; numerous contests. H. Gernsback. 1c to 2c, \$1 to \$3 for jokes, Pub.

Scientific American, 24-26 W. 40th St., New York. (M-35) Scientific, technical articles popularly presented, discoveries, inventions. Orson D. Munn. 2c; Dept. items 1c, Acc.

SPORTING, OUTDOOR, HUNTING, FISHING

American Forests and Forest Life, Lenox Bldg., Washington, D. C. (M-35) Popular forestry, wild life articles up to 2500, photos of forest oddities, occasional verse under 20 lines. Ovid M. Butler. \$5 up per printed page, poetry 10c line, photos \$1 up, Acc.

American Golfer, The, 353 4th Ave., New York. (M-25) Sport and golf. Grantland Rice. Inc.

American Rifleman, 1108 Woodward Bldg., Washington, D. C. (M-25) Authentic gunsmithing, shooting, ammunition, ballistic articles. Lawrence J. Hathaway. Ind., Pub.

Baseball Magazine, The, 70 5th Ave., New York. (M-20) Baseball articles, verse; no fiction. F. C. Lane. 1/2c to 1c, Pub.

Birdies and Eagles Magazine, P. O. Box 834, Detroit, Mich. (M) Golf short-stories, articles, personality stories, 400 to 2500, essays 750, verse up to 30 lines, miscellany up to 400, jokes. F. W. Leesemann. 1c up, poetry 25c line, Acc.

Field and Stream, 578 Madison Ave., New York. (M-25) Illustrated camping, fishing, hunting, sportsmen's articles, up to 3500. Ray P. Holland. 1c, Acc.

Forest and Stream, 80 Lafayette St., New York. (M-25) Camping, fishing, hunting, sportsmen's articles, short-stories. W. M. Clayton. Inc.

Fur-Fish-Game, 174 E. Long St., Columbus, O. (M-25) Fishing, hunting, trapping, fur-raising articles by practical authorities. A. R. Harding. Ind., Pub.

Golf Illustrated, 425 5th Ave., New York. (M-50) Instructive golf articles 1200. Wm. Henry Beers. 2c, Pub.

Hunter-Trapper-Trapper, 386 S. 4th St., Columbus, O. (M-25) Fur-farming, hunting-dog articles. Otto Kuechler. (Overstocked.)

National Sportsman, 75 Federal St., Boston. (M-15) Hunting, fishing articles. Low rates, Pub.

Outdoor Life, 1824 Curtis St., Denver, Colo. (M-10) Hunting, fishing, camping, exploration articles. J. A. McGuire; Harry McGuire, associate. Up to 2c, Acc.

Self-Defense, 1841 Broadway, New York. (M) Boxing self-defense short-stories, articles about ring characters. Joe Burton. 1/2c, Pub.

Sports Afield, 542 S. Dearborn St., Chicago. (M-20) Hunting, fishing, camping. J. C. Godfrey, Jr. Low rates, Pub.

Sportsman, The, 10 Arlington St., Boston. (M-50) Articles on amateur sports, fox-hunting, polo, yacht racing, tennis, fishing, etc., 2500 to 3000. Richard E. Danielson, Frank A. Eaton, Mng. Ed. 2c, \$5 up for exclusive photos. Acc.

THEATRICAL, MOTION PICTURE

Billboard, 25 Opera Pl., Cincinnati, O. (W-15) Theatrical news, articles. 1c up, Pub.

Exhibitors Herald and Moving Picture World, 607 S. Dearborn St., Chicago. (M) Articles on construction, equipment, operation of theaters. Martin J. Quigley. Inc.

Motion Picture Classic, Paramount Bldg., New York. (M-25) Limited market, photoplay and satirical articles. Laurence Reid. Ind., Acc.

Motion Picture Magazine, Paramount Bldg., New York. (M-25) Photoplay articles. Laurence Reid. Fair rates, Acc.

Photoplay, 221 W. 57th St., New York. (M-25) Motion picture articles, brief short-stories dealing with studio life. James R. Quirk; Frederick James Smith, Mng. Ed. Good rates, Acc.

Picture Play Magazine, 79 7th Ave., New York. (M-25) Articles 1200 to 1500 of interest to motion picture enthusiasts, usually on assignment. Norbert Lusk. Ind., Acc.

Screenland, 236 W. 55th St., New York. (M-25) Photoplay news articles, dramatic short-stories. Eliot Keen. Fair rates, Pub.

Screen Secrets, Robbinsdale, Minn. (M-20) Movie interviews, features, photos. W. H. Fawcett; Edw. R. Sammis, assistant. 2c to 3c, Acc.

Theatre Arts Monthly, 119 W. 57th St., New York. (M-50) Theatre articles 1000 to 2500; one-act plays. Edith J. R. Isaacs. 2c, Pub.

Theatre Magazine, 2 W. 45th St., New York. (M-35) Sophisticated articles on the theatre up to 1500. Perrinton Maxwell. 3c, Pub.

Variety, 154 W. 46th St., New York. (W-25) Theatrical articles, news. Sime Silverman. Ind.

TRADE JOURNALS, MISCELLANEOUS

American Contractor, 131 N. Franklin St., Chicago. (W) Building articles for contractors 500 to 3000. Edwin J. Brunner. 1c, Pub. and Acc.

American Florist, The, 610 W. Van Buren St., Chicago. (W) Sales articles for retail florists 500 to 1300. W. F. Conley. 1/2c, Pub.

American Hatter, 1225 Broadway, New York. (M-50) Trade miscellany. E. F. Hubbard. 1/2c to 1c, Acc. \$2 for photos.

American Lumberman, 431 S. Dearborn St., Chicago. (W) Trade miscellany. A. L. Ford. About 1/2c, Pub.

American Perfumer, 81 Fulton St., New York. (M) Technical, scientific articles on perfumes, cosmetics, soaps, etc. Ind., Pub.

American Restaurant, 5 S. Wabash Ave., Chicago. (M-20) Trade miscellany. 1c, Pub.

American Silk Journal, 373 4th Ave., New York. (M-30) Articles on silk, rayon, textile industry 1500 to 3000. H. W. Smith. \$6 per M., Pub.

American Stationer and Office Outfitter, 10 W. 39th St., New York. (W) Trade miscellany. Low rates, Pub.

Amusement Park Management, 114 E. 32nd St., New York. (M-50) First person stories of concessionaires 500. Charles Wood. 1c, photos \$1.50 up, Pub. \$5 each for exclusive tips on new parks.

Baker's Weekly, 45 W. 45th St., New York. (W-10) Baking industry articles. 30c inch, Pub.

Bus Age, 461 8th Ave., New York. (M) Technical articles on motorbus operation, maintenance, personnel, advertising. George M. Sangster. 1/2c, Pub.

Bus Transportation, 10th Ave. at 36th St., New York. (M-25) Practical bus operation articles 2000, 2 or 3 photos. C. W. Stocks. 3/4c, Acc. News items 1/2c.

Carbonator & Bottler, 504 Bona Allen Bldg., Atlanta, Ga. (M-10) Illustrated articles on business-building methods for bottled soft drink plants 750 to 2000. W. B. Sovell. 1/2c to 1c, photos 50c to \$1, Acc.

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- Chain Store Age**, 93 Worth St., New York. (M) Trade miscellany covering administration, general merchandising, grocery, druggists' chain stores. Inc.
- Chain Store Review**, 1732 Graybar Bldg., New York. (M) Chain store operation articles. J. G. Donley, Jr., Inc.
- Confectioners' Journal**, 437 Chestnut St., Philadelphia. (M-25) Articles on wholesale and retail candy business methods. Eugene Pharo. Up to 1c, Acc.
- Dairy World**, 608 S. Dearborn St., Chicago. (M-10) Dairy plant, merchandising articles 1000 to 2000. E. C. Ackerman. 1c, photos \$1 to \$3, Pub.
- Display Topics**, 291 Broadway, New York. (M) Window-display, merchandising articles. Jerry McQuade. 1c, Pub.
- Distribution and Warehousing**, 249 W. 39th St., New York. (M-30) Articles dealing with public warehouse problems. Kent B. Stiles, 34c up, photos \$2, Pub.
- Dog World**, 1922 Lake St., Chicago. (M-20) Fact articles on dogs. Will Judy. 2c, Acc. (Overstocked.)
- Domestic Engineering**, 1900 Prairie Ave., Chicago. Plumbing and heating trade merchandising and technical articles. 1c, Pub.
- Draperies and Decorative Fabrics**, 420 Lexington Ave., New York. (M-25) Authenticated articles on selling and advertising decorative fabrics, photos. Prentice Winchell. Ind., Pub.
- Druggist**, The, 161 S. Front St., Memphis, Tenn. Helpful drug trade miscellany. 1/2c, \$2.50 for photos, Acc.
- Druggist Circular**, The, 12 Gold St., New York. (M) Druggist success articles. G. K. Hanchett, Ind., Pub.
- Drug Jobbers' Salesman**, 291 Broadway, New York. (M) Merchandising articles. Wallace Blood. 1c, Pub.
- Drug Merchant**, 408 W. 6th St., Oklahoma City, Okla. (M-15) Occasional articles on drug merchandising 100 to 200. Arthur O. Fuller. 1c, Pub.
- Drug Topics**, 291 Broadway, New York. (M-25) Merchandising articles 1500 to 2000. Novel drug news items. Jerry McQuade. 1c and 2c, Pub.
- Drug Trade News**, 291 Broadway, New York. (W) Drug news, national interest. Jerry McQuade. Inc.
- Dry Goods Reporter**, 215 S. Market St., Chicago. (M) Illustrated articles on merchandising policies by store departments 300 to 500, occasionally 800 to 1000. Photos of buyers, department heads and window displays. F. E. Belden. 1c, photos \$2 to \$3, Acc.
- Editor & Publisher**, 1700 Times Bldg., New York. (W-10) Newspaper trade articles, news items. Marlen E. Pew. \$2 col. up, Pub.
- Electrical Dealer**, 360 N. Michigan Ave., Chicago. (M) Articles on retail merchandising for electrical supply dealers up to 2000. E. C. Bennett. Up to 1c, Acc.
- Filling Station**, The, 215 Atko Bldg., Tulsa, Okla. (M-15) Trade miscellany. Grady Triplett. 1/2c up, Acc.
- Food Profits**, 326 W. Madison St., Chicago. (M) Illustrated restaurant operation articles, short "short-cut" items. Ray Fling. 1c up, Acc.
- Furniture Age**, 2225 Herndon St., Chicago. (M-25) Illustrated articles on practical methods of furniture merchants 500 to 1500. J. A. Gary. 1c, \$2 for photos. Pub.
- Furniture Journal**, The, 666 Lake Shore Drive, Chicago. (M-35) Trade articles. Lee S. Arthur. Fair rates, Pub.
- Furniture Record**, 200 N. Division St., Grand Rapids, Mich. (M-30) Furniture merchandising articles. Photos. Eagle Freshwater. 1c, photos \$1, Pub. (Overstocked.)
- Garment Saleswoman**, The, 416 Auditorium Garage Bldg., Cleveland, O. (M) Articles on sale and display of women's wear, personality sketches, etc., up to 1000. F. C. Butler. 1/2c, Pub.
- General Merchant**, 208 S. LaSalle St., Chicago. (M) Advertising, business-building plan articles. O. F. Byxbee. \$3.50 per M., Pub.
- Giftwares**, 1181 Broadway, New York. (M-20) Illustrated articles on operating gift and art shops 500 to 1200. Lucille O'Naughlin. 1c, photos \$3, Pub.
- Good Hardware**, 79 Madison Ave., New York. (M-10) Hardware retailers' trade articles, serious and humorous. Ralph E. Linder. 1c to 2c, Acc.
- Hardware & House Furnishing Goods**, 1606 Hurt Bldg., Atlanta, Ga. (M) Trade miscellany, Southern dealers. 1/2c, Pub.
- Hardware & Implement Journal**, 1900 N. St. Paul St., Dallas, Tex. (2M) Trade miscellany. 1/2c, Pub.
- Hosiery Retailer**, The, 166 Essex St., Boston. (M-25) Trade articles. James H. Stone. Ind., Pub.
- Hotel Management**, 40 E. 49th St., New York. (M-25) Hotel operation articles, business building ideas, 100 to 300. Ray Fling. 1c, Acc.
- House Furnishing Review**, 71 Murray St., N. Y. (M-20) Ideas for merchandising articles, 300. \$3 each, Pub.
- Ice and Refrigeration**, 5707 W. Lake St., Chicago. (M) Ice-making, cold storage articles and news. J. F. Nickerson. Ind., Pub.
- Ice Cream Field**, 504 Bona Allen Bldg., Atlanta, Ga. (M-10) Illustrated business-building articles for ice cream plants 750 to 2000. W. B. Savell. 1/2c to 3/4c, photos 50c to \$1, Acc.
- Industrial Retail Stores**, 420 Lexington Ave., N. Y. (M) Articles on company or employee-owned stores 750 to 1500. Louis Spilman. 1/2c to 1c, news 40c inch, photos \$1 to \$3, Pub. and Acc.
- Inland Printer**, 632 Sherman St., Chicago. (M-40) Printing trade articles. Fair rates, Pub.
- Institutional Merchandising**, 40 E. 49th St., New York. (Bi-M) Experience articles on selling to hotels, restaurants, hospitals, clubs, schools, up to 1500, fact items, fillers, jokes, skits, epigrams, news items, photos. Loring Pratt. 1c, Acc.
- International Blue Printer**, 140 S. Dearborn St., Chicago. (M-30) Illustrated articles on successful blue-print plants up to 4000. James A. Greig. 1c, Pub.
- Jewelers' Circular**, The, John St., N. Y. (W-25) Trade miscellany. 1/2c up, Pub.
- Keystone**, The, P. O. Box 1424, Philadelphia. (M) Jewelry trade articles, esp. on credit, gift and art departments. Business short-stories, fillers, photos. H. P. Bridge, Jr. 30c an inch to 2c, Pub.
- Laundryman's Guide**, 504 Bona Allen Bldg., Atlanta, Ga. (M-20) Illustrated business-building articles, steam laundries, 750 to 2000. W. B. Savell. 1/2c to 3/4c, photos 50c to \$1, Acc.
- Leather Progress**, 1 Park Ave., New York. (M) Leather trade articles up to 1500. 1c up, Acc.
- Luggage and Hand Bags**, 1181 Broadway, New York. (M-10) Luggage retailing, display articles up to 2000. L. H. Ford. About 1c, photos \$3 to \$5, Pub.
- Lumber Manufacturer & Dealer**, 4660 Maryland Ave., St. Louis. (M-10) Woodworking technical, merchandising articles up to 1000; fact items on woodworking. Mervy Roberts. 30c inch, photos same, Pub.
- Manufacturing Jeweler**, The, 42 Weybosset St., Providence, R. I. (W-5) Trade and technical miscellany 1000. Wm. W. Lyon. Up to 1/2c, Pub.
- Meat Merchandising**, 109 S. 9th St., St. Louis, Mo. Trade miscellany. Inc.
- Millinery Trade Review**, 1225 Broadway, New York. (M-50) Trade miscellany. William Schack. 1/2c to 1c, Acc. \$2 for photos.
- Modern Stationer**, 1181 Broadway, New York. (M-25) Trade miscellany. David Manley. 1c, \$3 for photos, Pub.
- Music Trade News**, 1674 Broadway, New York. (M-20) Illustrated articles on retailing sheet music, band instruments. Albert R. Kates. 1/2c up, Pub.
- National Bottlers' Gazette**, 233 Broadway, New York. (M) Bottled soft drink articles 1500 up, miscellany. W. B. Keller, 1/2c, Pub.
- National Jeweler**, 536 S. Clark St., Chicago. (M-20) Trade miscellany. F. R. Bentley. 1/2c to 1c, Acc. (Overstocked.)
- National Laundry Journal**, 461 8th Ave., New York. (2M-10) Illustrated articles on wash-room practices 1200. Theodore Kahan. 1/2c, Pub.
- National Men's Wear Salesman**, Michigan-Ohio Bldg., Chicago. (M) Retail clothing salesmanship articles 800 to 1000, success stories, inspirational verse, fact items, jokes, epigrams. E. J. Lewinski, F. P. Feerick, asso. 1/2c to 1 1/2c, Acc., verse 10c line.
- National Printer-Journalist**, 129 Michigan St., Milwaukee. (M-25) Newspaper business and production articles, 1000 to 2000. John L. Meyer. 1/2c to 2c, Pub.
- National Retail Lumber Dealer**, Railway Exch. Bldg., Chicago. Trade miscellany. 1/2c, Pub.
- Neckware for Men**, 417 4th Ave., New York. (M-25) Neckwear merchandising articles, 500 up. Sylvan Hoffman. 1c, Acc.
- Northwest Confectioner**, 405 Broadway, Milwaukee, Wis. (M-20) Business articles featuring retail, jobbing, manufacturing confectioners 1000 to 1500. G. B. Kluck. 1/2c, Pub.
- Northwestern Miller**, Minneapolis, Minn. (W) Illustrated milling articles 2000 to 4000, personality or historical sketches 200 to 1000, short-stories 3000, verse, photographs. Carroll K. Michener. 1c up, Acc.
- Notion and Novelty Review**, 1170 Broadway, New York. (M-10) Retailers' trade articles up to 1500. H. S. Vorhis. 1c, Pub.
- Nugents**, 1225 Broadway, New York. (M) Ready-to-wear store trade-journal articles 50 to 150, \$4 each, photos extra. Clinton G. Harris.
- Optometric Weekly**, 17 N. Wabash Ave., Chicago. Trade miscellany. 1/2c, Pub.
- Pacific Caterer**, 6627 White Bldg., Seattle, Wash. (M-20) Articles on successful methods in restaurants, cafeterias. Paul Jensen. 1/2c, Pub.

Pacific Retail Confectioner, 35 N. Ninth St., Portland, Ore. (M) Trade-building articles for retail confectioners, soda-fountain owners 500 to 2000. F. C. Felter. \$5 page, Pub.

Packing and Shipping, 63 Beekman St., New York. (M-25) Illustrated articles on packing and handling merchandise 3000 to 5000. S. A. Wood Jr., 1/2c to 1c, Pub.; photos \$1 to \$2.

Petroleum Marketer, The, P. O. Box 562, Tulsa, Okla. (M) Articles on merchandising and management from experience of petroleum jobbers. Grady Triplett. 1c up, Acc.

Plumbers' and Heating Contractors' Journal, 239 W. 30th St., New York. (2M) Trade miscellany. Treve H. Collins. Good rates, Acc.

Power Plant Engineering, 53 W. Jackson Blvd., Chicago. (2M-15) Power plant operation articles. Arthur L. Rice. 3/4c, Pub.

Printing, 41 Park Row, New York. (W-20) Human-interest articles, employer's viewpoint, 500 to 2000. Walter McCain. 27c inch up, Pub.

Printing Industry, The, 81 W. Van Buren St., Chicago. Practical printing articles. Howard Campbell. Inc.

Progressive Grocer, 79 Madison Ave., New York. (M) Grocery trade retailing articles, serious and humorous. Ralph E. Linder. 1c to 2c, Acc.

Publishers' Weekly, 62 W. 45th St., New York. (W-15) Booksellers' miscellany. R. R. Bowker, F. G. Melcher. 1c, Acc.

Radio Dealer, The, 10 E. 39th St., New York. Trade articles. Monthly prize contests. Ind.

Restaurant Management, 40 E. 49th St., New York. (M-25) Restaurant operation articles 100 to 1500. Business-building, cost-cutting ideas from restaurants, 100 to 300. Ray Fling. 1c, Acc. (Overstocked.)

Retail Druggist Illustrated, 250 Lafayette Blvd., Detroit, Mich. (M-15) Illustrated merchandising articles 500 to 2000, series, editorials 50 to 500. Douglas Newlands. Ind., Acc.

Retail Furniture Selling, 54 W. Illinois St., Chicago. (M-10) Articles on assignment only. K. A. Ford. 1c to 1 1/2c, \$2.50 for photos, Pub. (Correspondents employed.)

Retail Ledger, 1346 Chestnut St., Philadelphia. (2M-15) Large store management, retail business articles, illustrations. Wm. Nelson Taft. 1c, \$3 for photos, Acc.

Retail Tobacconist, 117 W. 61st St., New York. (W) Idea articles for tobacco stores. H. B. Patrey. Ind., Pub.

Save the Surface Magazine, 18 E. 41st St., New York. (M) Illustrated articles on advantages of painting, varnishing, 1000. Verse. 2c, Acc.

Savings Bank Journal, 11 E. 36th St., New York. (M-50) Operation, advertising and promotion articles 1500 to 2000. J. C. Young. 1c, Pub.

Shoe Repair Service, 702 Commercial Bldg., St. Louis, Mo. (M-Gratis) Constructive trade articles 500 to 1500, verse on shoe repairing 1 to 4 stanzas, fact-items, fillers

50 to 100, jokes, epigrams. A. V. Fingulin. 1/2c to 1 1/2c, Pub.

Soda Fountain, The, Graybar Bldg., New York. (M-15) Illustrated articles on business-building methods for soda fountains and soda lunches. 25c inch, Pub.

Southern Hardware, 1020 Grant Bldg., Atlanta, Ga. (2M-15) Trade miscellany. 1/2c up, Pub.

Southern Merchant, The, 904 Walton Bldg., Atlanta, Ga. (M) Illustrated merchandising articles applicable to South, covering dry goods, men's and women's wear, novelties, etc., 300 to 800. N. S. Noble. 1/2c, Pub.

Southwestern Retailer, Progressive Merchant Pub. Co., Dallas, Tex. (M) Articles, interviews with successful retail dealers of Southwest. Joe Buckingham. 1/2c to 1c, Pub.

Southwest Merchant Economist and Drygoodsman, 162 Locust St., St. Louis. Merchandising, salesmanship articles 50 to 600 or longer; illustrations. Mills Wellsford. 1c to 1 1/2c, \$1 to \$3 for photos, Acc.

Sporting Goods Dealer, 10th and Olive Sts., St. Louis, Mo. (M) Trade miscellany, illustrated reviews on merchandising, store arrangement, news reports on store activities. C. T. Felker. 1/2c, Pub.

Sporting Goods Journal, 542 S. Dearborn St., Chicago. (M-10) Sporting goods and Dept. store merchandising articles, trade news. H. C. Tilton. \$4 per M, Pub.

Starchroom Laundry Journal, 415 Commercial Square, Cincinnati, O. (M-25) Trade miscellany. A. Stritmatter. Fair rates, Pub.

Store Operation, 205 Caxton Bldg., Cleveland, O. (M) Operating method articles, 500 to 2500. H. E. Martin. 1c, Pub.

Taxi News, 220 W. 42d St., New York. (M-10) Short humorous or technical articles relating to taxicabs, brief humorous verse. Edward McNamee. Ind., Acc.

Taxi Weekly, 54 W. 74th St., New York. (W-5) Illustrated taxicab industry articles up to 1500; news stories. H. A. Brown. \$2 column, Pub.

Tile Talk, 507 W. 33d St., New York. (M-10) Tile articles 800 to 1000. Edwin G. Wood. 1c, Acc.

Toilet Goods, 18 W. 34th St., New York. Trade miscellany. 2c, Pub.

Tractor and Equipment Journal, 551 5th Ave., New York. (M) Selling stories covering tractors, power farming equipment. Kelim Johnston. Good rates, Pub.

Variety Goods Magazine, 812 Huron Road, Cleveland, O. (M-25) Merchandising miscellany. Harry E. Martin. 1/2c to 1c, Pub. \$1 to \$2 for photos.

Wholesale Druggist, 291 Broadway, New York. (M) Concrete business articles. Jerry McQuade. 1c up, Pub.

Wholesaler-Salesman, 239 W. 30th St., New York. (M) Illustrated articles on plumbing and heating wholesale activities, management, personality sketches, etc., 100 to 2000. Treve H. Collins. 1c up, Acc.

LIST D Juvenile Publications

American Boy, The, 550 Lafayette Blvd., Detroit, Mich. (M-20) Older boys. Short-stories 3000 to 5000, serials 40,000 to 60,000, articles on outdoor, animal, interesting subjects 2500 to 3500, one-act plays; verse, 8 to 40 lines; jokes, skits, epigrams, fact items, fillers, 100 to 1000. Griffith Ogden Ellis. 1 1/2c up, \$2 up for photos, Acc.

American Girl, 670 Lexington Ave., New York. (M-15) Ages 12 to 18. Girl Scouts publication. Action, short-stories 3500 to 4500, handicraft, vocational, athletic articles 3000 to 3500. Miss Camille Davied. 1c up, Acc.

American Newspaper Boy, 722 S. Church St., Winston-Salem, N. C. (M) Short-stories of inspiration to newspaper sales boys 1000 to 2000, serials 30,000. Bradley Welfare. 1/2c, Acc.

Beacon, The, 25 Beacon St., Boston. (W) Boys and girls, medium ages. Short-stories 1800 to 2000; serials, verse, miscellany. Miss Marie W. Johnson. 1/3c, Acc.

Boy Life, Standard Pub. Co., 9th and Cutter Sts., Cincinnati. (W) Medium ages. Short-stories 2000, serials, articles, miscellany. 1/3c up, Acc.

Boys' Comrade, Christian Bd. of Pub., 2712 Pine St., St. Louis. (W) Ages 14 to 18. Out-of-door adventure, sport, achievement short-stories up to 5000, serials up to 30,000, short verse; articles up to 2000. James E. West. 1c up, Acc.

Boys' Life, 2 Park Ave., New York. (M-20) Boy Scouts publication, ages 14 to 18. Out-of-door adventure, sport, achievement short-stories up to 5000, serials up to 30,000, short verse; articles up to 2000. James E. West. 1c up, Acc.

Boys' Monthly, 2219 W. 110th St., Cleveland, O. (M) Boys' interests, jokes, skits, anecdotes. A. A. Schoenberger. Ind., Acc.

Boy's Weekly, The, Baptist Sunday School Board, 161 8th Ave., N., Nashville, Tenn. (W) Ages 10 to 15. Whole-some adventure short-stories 800 to 1200; serials 4 to 12 chapters, articles, verse; editorials 200 to 600; fact items, fillers 200 to 400, \$3 to \$5 per article or story; verse \$1 to \$2; photos 50c to \$1, Acc.

Boys' World, D. C. Cook Pub. Co., Elgin, Ill. (W) Boys 13 to 17. Short-stories 1800 to 2000, serials 4000 to 16,000; short articles 100 to 500, illustrated feature articles, miscellany. D. C. Cook, Jr. \$5 per M up, Acc.

Buddy Book, The, 93 Massachusetts Ave., Boston. (M-15) Children, 4 to 10. Scientific articles in story form, short-stories, novel ideas for occupation, puzzles, games of constructive value. D. E. Bushnell. Ind., Pub.

Child Life, Rand, McNally & Co., 536 S. Clark St., Chicago. (M-35) Ages 2 to 12. Interesting, realistic short-stories and boys' material up to 1800. Rose Waldo. 1/2c to 1c, Acc. (Overstocked.)

Child Play, 2219 W. 110th St., Cleveland, O. (M-15) Ages 5 to 11, short-stories 500 to 1000, short verse; games for things to do and make. M. S. Schoenberger. 1c, Pub.

Child's Garden, A, 111 Colusa St., Orland, Calif. (M-35) Younger children. Mrs. Francis M. Wigmore. Usually no pay; occasionally 1/4c, Acc. (Overstocked.)

Child's Gem, Baptist Sunday School Board, 161 8th Ave., N., Nashville, Tenn. (W) Very young children. Short-stories up to 500; nature articles 100 to 300, short verse; \$1 to \$3 for stories, articles; \$1 to \$2 for verse, photos 50c to \$1, Acc.

Christian Youth, 327 N. 13th St., Philadelphia (W) Teen ages. Short-stories 2500. Charles G. Trumbell. Fair rates, Acc.

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Classmate, Methodist Book Concern, 420 Plum St., Cincinnati. (W-5) Young people 18 to 24. Wholesome short-stories 2500-3500, illustrated articles 1000 to 2500, fact items 200 to 1000. A. D. Moore, 1/3c to 1c, Acc.

Countryside, D. C. Cook Pub. Co., Elgin, Ill. (W) Family reading. Farm life short-stories 1500 to 2000, serials up to 18,000, articles, miscellany. 1/3c up, Acc.

Dew Drops, D. C. Cook Pub. Co., Elgin, Ill. (W) Children 4 to 8. Short-stories 600 to 900, articles, editorials 200, verse under 12 lines. No fairy stories. 1/3c up, Acc.

Epworth Herald, 740 Rush St., Chicago. (W-5) Young People, 16 to 25. Religious articles 1000 to 1500, short-stories 1000 to 2000, serials 40,000 to 60,000, short verse. W. E. J. Gratz. 1/3c to 1c, photos \$2 to \$5, Acc.

Every Child's Magazine, 416 Arthur Bldg., Omaha, Nebr. (M) Boys and girls about 12. Short-stories 2000; travel articles. Few fairy stories. Low rates, Pub.

Everygirl's Magazine, 31 E. 17th St., New York (M-10) Camp Fire Girls' Publication; 16 year age. Outdoor, camp, nature, handicraft, community service, homecraft short-stories 2000, novelettes 15,000 to 20,000, articles 500. Mary E. Squire. Ind. rates, 3 weeks after Acc.

Forward, Presbyterian Bd. of Christian Education. Witherspoon Bldg., Philadelphia. (W) Young People, high school age up. Short-stories, serials, articles, miscellany. 1/3c, Acc.

Friend, The, United Brethren Pub. House, Dayton, O. (W) Boys' and girls' moral, educational short-stories 1000 to 2500; serials 5 to 8 chapters; informational, inspirational articles 100 to 800, short verse. J. W. Owen. \$1 to \$5 per story, Acc., poems 50c to \$2.

Front Rank, The, Christian Bd. of Pub., 2710 Pine St., St. Louis, Mo. (W) Young People, teen ages. Moral short-stories 2000 to 2500, serials 20,000 to 25,000, general-interest articles 1500 to 2500, verse, miscellany. O. T. Anderson. \$3 to \$4 M, Acc.

Girlhood Days, Standard Pub. Co., 9th and Cutter Sts., Cincinnati, O. (W) Ages 12 to 18. Short-stories 2400 to 3000, out-of-door type, serials, articles, miscellany. 1/3c up, Acc. (Overstocked.)

Girls' Circle, Christian Bd. of Pub., 2712 Pine St., St. Louis. (W) Ages 13 to 17. Short-stories 2500, serials 9 to 10 chapters, articles 100 to 2000, poems up to 20 lines. Erma R. Bishop. 1/3c up, Acc.

Girls' Companion, D. C. Cook Pub. Co., Elgin Ill. (W) Girls 13 to 17. Short-stories up to 2000, serials, illustrated articles 800, miscellany, 1/3c, Acc.

Girls' Weekly, The, Baptist Sunday School Board, 161 8th Ave., N., Nashville, Tenn. (W) Ages 9 to 15. Adventure, achievement short-stories 1200, serials 4 to 12 chapters 1200 each, nature, religious verse up to 5 stanzas; information fillers 200 to 400; short editorials. Hight C. Moore. \$3 to \$5 per story or article; verse \$1 to \$2; photos 50c to \$1, Acc.

Girls' World, Am. Baptist Pub. Society, 1701 Chestnut St., Philadelphia. (W) Ages 13 to 16. Short-stories 2500, serials, miscellany. 1/3c, Acc.

Haversack, The, Methodist Pub. House, 810 Broadway, Nashville, Tenn. (W) Boys, 10 to 17. Short-stories 2000 to 3000, serials 8 to 10 chapters, miscellany. 1/3c up, Acc.

High Road, The, M. E. Church So., 810 Broadway, Nashville, Tenn. (W) Family reading. Short-stories 2500 to 3500, serials 8 to 12 chapters, miscellany. 1/3c up, Acc.

John Martin's Book, 33 W. 49th St., New York (M-40) Material for children under 10. John Martin; Helen Waldo, assistant. 1c, Acc. (Overstocked.)

Junior Christian Endeavor World, 41 Mt. Vernon St., Boston. (W) Short-stories 1500, serials, miscellany. Amos R. Wells. 1/3c, Acc.

Junior Home Magazine, 1018 S. Wabash Ave., Chicago. (M-25) Juvenile short-stories, "how-to-make" articles, miscellany. Bertha M. Hamilton. 1c, pub.

Junior Joys, Nazarene Pub. Soc., 2923 Troost Ave., Kansas City, Mo. (W) Boys and girls 9 to 12; short-stories 1500 to 1800, serials 6 to 12 chapters, short miscellany. Mabel Hanson. 1/3c, Pub.

Junior Life, Standard Pub. Co., 9th and Cutter Sts., Cincinnati. (W) Children 8 to 12. Short-stories, serials, illustrated; verse. 1/3c, Acc.

Junior World, Christian Bd. of Pub., 2710 Pine St., St. Louis. (W) Children 9 to 12. Short-stories 500 to 3000, serials 8 to 12 chapters, poems up to 16 lines, informative articles 200 to 600, jokes, skits, anecdotes. Hazel A. Lewis. \$4 to \$5 per M., Acc.

Junior World, Am. Baptist Pub. Society, 1701 Chestnut St., Philadelphia. (W-8) Children 9 to 12. Short-stories up to 2500, serials, miscellany. Owen C. Brown. \$5 per M., Acc.

Kindergarten Primary Magazine, 276-280 River St., Manistee, Mich. (Bi-M-20) Ages 4 to 6. Short-stories, verse. Low rates, Acc.

Kind Words, Baptist Sunday School Board, 161 8th Ave., N., Nashville, Tenn. (W) Young people, teen ages.

Adventure, achievement short-stories 1200 to 2000, serials 4 to 12 chapters: descriptive, biographical, historical articles 600 to 1800; nature, religious verse up to 5 stanzas. Hight C. Moore. 1/3c, verse \$1 to \$2.50, photos 50c to \$1, Acc.

Lutheran Boys and Girls, Lutheran Pub. House, 1228 Spruce St., Philadelphia. Ages 12 to 14. Low rates, Acc.

Lutheran Young Folks, Lutheran Pub. House, 1228 Spruce St., Philadelphia. (W) Older boys and girls. Illustrated descriptive articles, short-stories up to 3000, serials 10 to 12 chapters. \$4 to \$5 per M, Acc.

Mayflower, The, Pilgrim Press, 14 Beacon St., Boston. (W) Children under 9. Short-stories 300 to 700, verse. Fair rates, Acc.

Olive Leaf, Augustana Book Concern, Book Island, Ill. (W) Boys and girls, medium ages. Adventure stories 500 to 700. Rev. J. Helmer Olson. 1/3c, Pub.

Onward, Box 1176, Richmond, Va. (W) Young people. Short-stories, serials dealing with character development and ideals. Louise Slack. \$3 to \$5 per M, Acc.

Open Road for Boys, The, 248 Boylston St., Boston. (M-15) Boys' interests. Making money, outdoor life, aviation, sport, adventure, school-life, humor, short-stories 2000 to 3500, serials up to 40,000, articles 1000 to 1500. Clayton H. Ernst. Up to 1c, Acc. and Pub.

Our Little Folks, United Brethren Publishing House, Dayton, O. (W) 4 to 9 years. Short-stories 300 to 600. J. W. Owen. Up to 1/3c, Acc.

Our Little Ones, Am. Baptist Pub. Soc., 1701 Chestnut St., Philadelphia. (W) Very little children. Short-stories 300 to 600; verse. 1/3c, Acc.

Picture Story Paper, 150 5th Ave., New York. Children 4 to 8. Short-stories 300 to 800, verse. 1/3c to 1c, Acc.

Picture World, Am. Sunday School Union, 1816 Chestnut St., Philadelphia. (W) Children under 12. Short-stories 400 to 800, verse. \$3 to \$4 per M up, verse 50c stanza, Acc.

Pioneer, The, Presbyterian Bd. of Christian Education, Witherspoon Bldg., Philadelphia. (W) Boys 9 to 14. Short-stories 2200 to 2500, serials up to 8 chapters, miscellany, illustrated articles 800. 2/5c to 1/3c, Acc.

Play Land, 234 Erie Bldg., Cleveland, O. (M-15) Juvenile miscellany, ages 5 to 12. H. E. Vocke. Low rates, Acc. (Overstocked.)

Portal, Methodist Book Concern, 420 Plum St., Cincinnati. (W) Girls, 9 to 15. Short-stories 1500 to 3000, serials 20,000 to 25,000, articles, miscellany. Wilma K. McFarlan. Fair rates, Acc.

Queen's Gardens, Presbyterian Bd. of Christian Education, Witherspoon Bldg., Philadelphia. (W) Girls 9 to 14. Short-stories, 2000 to 2500; serials, articles 500 to 700, photos, miscellany. 2/5c to 1/3c, Acc.

Ropeco Magazine, Rogers, Peet & Co., 842 Broadway, New York. (M-Gratis) Boys 5 to 16. Adventure, animal, boy interest short-stories, articles, jokes, miscellany. Miss L. F. Roth. 2/3c, Acc.

St. Nicholas, Century Co., 353 4th Ave., New York. (M-35) Boys and girls, 12 to 18. Short-stories 1500 to 3500, serials, informative articles, verse. George F. Thomson. 1c up, Acc. and Pub. (Overstocked.)

Storyland, Christian Bd. of Pub., 2712 Pine St. St. Louis. (W) Children under 9. Short-stories 300 to 1000, "Things-to-do" articles 300, poems 4 to 12 lines, simple puzzles. Hazel A. Lewis. \$4 to \$5 per M., Acc.

Sunbeam, Presbyterian Bd. of Christian Education. Witherspoon Bldg., Philadelphia. (W) Little folks. Short-stories up to 500, verse. 1/3c to 1/2c, Pub.

Sunbeams, Lutheran Pub. House, 1228 Spruce St., Philadelphia. (W) Children under 10. Short-stories up to 400 with illustrations. Fair rates, Acc.

Sunshine, Lutheran Pub. House, 1228 Spruce St., Philadelphia. (W) Children under 10. Short-stories up to 400. Fair rates, Acc.

Target, Methodist Book Concern, 420 Plum St., Cincinnati. (W-2) Boys, 9 to 15. Wholesome adventure short-stories 2000 to 3000, serials of character development 20,000 to 30,000, articles 500 to 1200, editorials 200 to 500, verse 12 to 20 lines, fact items. Alfred D. Moore. 1/3c up for articles, fiction 1c up, verse \$2.50 to \$10, photos \$1 up, Acc.

Torchbearer, The, M. E. Church So., 810 Broadway, Nashville, Tenn. (W) Girls, 10 to 17. Short-stories 2000 to 3000, serials 8 to 10 chapters, articles 1800; miscellany. 1/3c up, Acc.

Watchword, The, Otterbein Pres., Dayton, O. (W) Short-stories, moral tone, miscellany. Low rates, Acc.

Wee Wisdom, Unity School of Christianity, 917 Tracy Ave., Kansas City, Mo. (M-20) Children 10 to 12. Uplifting short-stories 800 to 1200, serials 2500 to 6000, verse. Imelda Octavia Shanklin. Up to 1c, Acc.

Wellspring, The, Pilgrim Press, 14 Beacon St., Boston. (W) Boys and girls, medium ages. Short-stories, serials, verse, miscellany. 2/3c, Acc.

What to Do, D. C. Cook Pub. Co., Elgin Ill. (W) Boys and girls 9 to 12. Short-stories 2000, serials 6 chapters, miscellany 100 to 500, articles 1200. \$5 per M up, Acc.

Young Churchman, The, 1801 Fond du Lac Ave., Milwaukee, Wis. (W-5) Material for Boys and girls 10 to 15. Pearl H. Campbell. Moderate rates, Acc. (Overstocked.)

Young Crusader, The, 1730 Chicago Ave., Evanston, Ill. (M-3) Children's paper of the W. C. T. U. Temperance, health, anti-tobacco, moral articles, short-stories, up to 1500. Puzzles. Edith Grier Long. Moderate rates, Pub. No payment for verse.

Young Israel, 11 W. 42nd St., New York. (M-10) Children under 16. Short-stories, articles of Jewish interest, 1200 to 1500, verse (overstocked). Elsa Wehl. Under 1c, \$2 to \$5 for verse, Pub.

Young People, Amer. Baptist Pub. Soc., 1701 Chestnut St., Philadelphia. (W) 17 years up. Short-stories 2000 to 3000, serials, articles, miscellany. Owen C. Brown, 1/4c, Acc.

Young People's Friend, 5th and Chestnut Sts., Anderson, Ind. (W) Educational, ethical articles 2000 to 2500, short-stories 2500, editorials 50 to 100. L. Helen Percy. \$1 column, Pub.

Young People's Paper, 1816 Chestnut St., Philadelphia. (W) Feature and inspirational articles under 1500, short-stories to 3000, serials 13,000. Boys and girls, teen ages. \$4 to \$5 per M, Acc.

Young People's Weekly, D. C. Cook Pub. Co., Elgin, Ill. (W) Boys and girls, 17 to 25. Short-stories 2500, serials up to 8 chapters, illustrated articles, miscellany. \$5 per M up, Acc.

Youth's Companion, The, 8 Arlington St., Boston. (M-25) Family reading, boys and girls all ages, short-stories, serials, complete novels, miscellany, verse. Harford Powell, Jr. 1c to 3c, Acc.

Youth's Comrade, The, Nazarene Pub. Soc., 2923 Troost Ave., Kansas City. (W) Boys and girls, high-school age and up. Short-stories 2000, serials, articles, miscellany. Low rates, Pub.

Youth's World, Am. Baptist Pub. Soc., 1701 Chestnut St., Philadelphia. (W) Boys, 13 to 16. Short-stories up to 2500, serials 2 to 8 chapters, miscellany. Owen C. Brown. 1/4c, Acc.

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Trade, Technical and Class Journal Department

JOHN T. BARTLETT, EDITOR

FORM-LETTER INVITATIONS TO SUBMIT

FROM the business writer's standpoint, there are editorial promotion plans both good and bad. Many of those used are good, because the great majority of business editors consider a policy of close cooperation with writers the best. One plan, form letters inviting submissions, can be used contrary to the interests of writers, and it sometimes is.

Here is an editor, for example, who has a list of 100 to 150 men and women who have submitted manuscripts to him. Getting ready for a coming issue, for which he needs several kinds of material, he prepares a persuasive form letter inviting submissions. The invitation is warm, even profuse, written with the same skill that a sales-letter writer, setting out to separate the reader from his cash, uses. The clever purpose of the letter is to induce the maximum number of recipients to respond with offered manuscripts. The fact that the letter is form may not be apparent to the individual reader. There may be an expert fill-in of name and address.

The editor who sends out this letter may not have more than six or eight pages to fill. With allowance for photographs and other illustrations, perhaps no more than 10,000 words at most can be published. Presumably, a portion of this material is already in hand.

So what to the writer seems to be a special opportunity to write profitably reduces itself to an effective plan for developing far more submissions than can possibly be used. The editor will take his pick from these. The writer will be out of luck. What in effect has been held is a concealed contest, with only nominal awards and with inevitable disappointment for most.

Such use of form letters as the foregoing does occur. The department editor knows of one business publication in particular which apparently "works" writers in this manner again and again. Receiving one of its letters, this publication looks to a writer like a wonderful market. It is anything but that.

There are entirely fair ways for editors to use form letters. They can adapt the number of form letters to the amount of material to be purchased; can indicate frankly that the letter is a general appeal; can suggest to writers that the safe policy is to query on leads. They can use form letters during the process of building up a correspondents

organization and then drop them only to use in special situations. These are the fair ways in which form letters are mostly used. They tie in with the editorial effort to develop a group of trained correspondents of whose submitted work the major portion is taken.

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MANUSCRIPT PAPER

MOST writers contributing to business papers adopt an inferior grade of paper. Cheap paper for trade-news letters—even newspaper copy paper—is all right. For feature articles there are thoroughly practical objections to cheap paper.

Cheap paper shows wear quickly; after one or two trips, appearances are all against the article. If there are numerous journeys, the article may actually, in part, wear out, requiring considerable retyping.

Then there is the impression upon the editor. A good story deserves good dress.

The department editor years ago standardized upon a white twenty-pound bond costing by the ream, \$2.10. It was unusual value for the price. Long since, the policy of buying from a printer customer in quantities was adopted, bringing the price per ream to approximately \$1.75. There are other business writers using paper of a grade as good as this—perhaps better. Not exaggerated tastes, but thoroughly practical ones, govern the practice. In the end, the business writer pays for cheap manuscript paper used outside of its place. The department editor does not oppose its use for trade-news letters.

Some of the same general considerations govern typewriter ribbons. It pays to buy good ribbons, the kind costing 75 cents to \$1.00, and it pays, likewise, to discard them before the impression is faint.

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Literary Market Tips

*In the Trade, Technical, and Class Journal
Field*

Bulletin of Pharmacy, Detroit, Mich., has been sold to the G. P. Engelhard Co., 536 S. Clark Street, Chicago. All communications concerning manuscripts submitted to the former should be addressed to Mr. Irvine, editor of the *Western Druggist*, with which *Bulletin of Pharmacy* will be merged.

Motor Coach Transportation, Pittsburgh, Pa. AUTHOR & JOURNALIST readers who have claims against this publication are invited to communicate with the department editor. Control of the publishing company owning the magazine was, it is reported, purchased by Frank Meyers, a well-known New York publisher (*National Laundry Journal*, until recently *National Cleaner and Dyer*, *National Motorbus* and *Taxicab Journal*). Meyers, it is reported, immediately "killed" *Motor Coach Transportation* as an independent publication. Shortly afterwards in New York there appeared *Bus Age*, the letterhead of which stated it to be a consolidation of *National Motorbus* and *Taxicab Journal* and *Motor Coach Transportation*. Attorneys for Meyers have offered a 10% settlement to at least one *Motor Coach Transportation* claimant, declaring that the company which published the magazine has no assets. This claimant reports: "Up to within a few weeks of the association of Meyers with the *Motor Coach Transportation* situation, the company had always paid me promptly." Meyers has not complied with this claimant's request for the details of the events which culminated in the magazine being consolidated with *National Motorbus* and *Taxicab Journal*, and the nature, and the considerations involved in transactions. THE AUTHOR & JOURNALIST would be glad to have this information from Meyers, in detail, for publication.

The Southern Merchant, 904 Walton Building, Atlanta, Ga., is published in the interest of merchandising in the South. A letter from R. B. Deane, editor, states: "We are in the market for the following material: Merchandising articles, preferably illustrated, particularly applicable to the South, from 300 to 800 words in length. We cover the dry goods, men's and women's wear, novelties, and allied lines, for Georgia, North and South Carolina, Tennessee, Alabama, Mississippi and Florida. Payment is made promptly on publication at ½ cent a word, photos \$1 and \$1.50."

Petroleum Age, 500 N. Dearborn Street, Chicago, is reported by contributors to be dilatory in the matter of payment for material. Letters of inquiry are frequently ignored and payment for articles published over a year ago was only recently made to one contributor after repeated duns, at a rate of 25 cents an inch for pictures and text.

Lumber Manufacturer & Dealer, formerly at 4908 Delmar Boulevard, has moved to 4660 Maryland Avenue, St. Louis, Mo.

The Printing Industry, 81 W. Van Buren Street, Chicago, a monthly publication for the printing office executive and his mechanical assistants, appeared May 1st. It is edited by Howard Campbell and will use articles of interest or practical value within its field. Ideas for doing anything in the printing industry better than it has been done will be paid for.

The Tractor and Equipment Journal, 551 Fifth Avenue, New York, Kelim Johnston, editor, writes: "It might interest your readers to know that we are in the market and pay generously for good selling stories covering tractors and all types of power farming equipment. How a specific dealer made an unusual sale is sure-fire in our field."

American Builder, 1827 Prairie Avenue, Chicago, is overstocked and will not be in the market for from six months to a year, writes P. W. Hanna, managing editor.

Radio Digest, 510 N. Dearborn Street, Chicago, heretofore published twice a month, has become a quarterly.

Chain Store Review, 1732 Graybar Building, New York, is announced as a new trade magazine to appear in July. It will be edited by J. G. Donley, Jr., formerly managing editor of *Forbes Magazine*.

Chain Store Age, 93 Worth Street, New York, is a monthly business magazine covering the field indicated by its title. It is published in four editions. They are the Administration, General Merchandise, Grocery, and Druggists' editions.

Acetylene Journal, 53 West Jackson Boulevard, Chicago, recently reported to a writer that a manuscript found available had been thrown away—this, despite the fact that return postage was enclosed and a Memo attached asking that a prompt decision be made.

Mail addressed to *Automotive Manufacturer*, 153 Waverly Place, New York, and to *American Fur Buyer*, 370 Fifty-seventh Avenue, New York, has been returned unclaimed.

Management, 58 E. Washington Street, Chicago, devoted to the publication of business articles for executives, increased from pocket size to 8½ x 11½ magazine size with the May issue. Its plans include a larger budget for staff and feature writers and pictures.

The Walter W. Brown Publications (*Hardware*, *New South Baker*, *Sweets*, and *Commercial Fertilizer*), Hurt Building, Atlanta, Ga., are found by contributors agreeable to deal with. Rates are ½ to 1 cent a word, according to value of material; pictures \$1.50 to \$3. Payment is on publication.

Chain Store Manager, 1114 E. Eighth Street, Los Angeles, uses short, crisp, live-wire selling ideas for chain-store grocers. Brief interviews with chain-store managers desired. They must be told in simple language, with no padding or superfluous words. Seasonable information is welcomed about various lines handled in grocery stores, with special reference to the chain-store idea. H. R. Barnett is editor. Payment is at 1 cent a word on publication.

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The Author & Journalist's Criticism Bureau

ANNOUNCEMENT

THE AGENCY DEPARTMENT of THE AUTHOR & JOURNALIST will be discontinued on May 31.

Marketing Advice will still be given as an important feature of the Manuscript Criticism service; but, save in exceptional instances, THE AUTHOR & JOURNALIST will not undertake the actual marketing. A special rate (see below) will be made to clients who desire not full criticism, but only a brief critical opinion and appraisal of the sales value of a manuscript, with market suggestions.

Dropping the Marketing Service has been deemed advisable for two reasons. First, the nominal reading fee has not covered the cost of operation, even though many sales have been effected each month for clients. Second, and chiefly, the patronage of the Criticism Bureau has grown to such an extent that it demands the undivided attention of the editors. The educational value of this bureau to writers is unequalled. We hope to extend its scope and usefulness materially by concentrating on the one general type of service.

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Professionals as well as beginners turn to us for help with refractory stories. Each manuscript is given careful study by a qualified member of THE AUTHOR & JOURNALIST editorial staff. This department is now in its thirteenth year of helpful service to writers. The fees are reasonable.

RATE SCHEDULE

For each prose manuscript of—

1,000 words	\$2.00	5,000 to 6,000	\$4.50
1,000 to 2,000	2.50	6,000 to 7,000	5.00
2,000 to 3,000	3.00	7,000 to 8,000	5.50
3,000 to 4,000	3.50	8,000 to 9,000	6.00
4,000 to 5,000	4.00	9,000 to 10,000	6.50
Each additional thousand words above 10,00040		

Thus:

15,000 words	\$ 8.50	60,000 words	\$26.50
20,000 words	10.50	70,000 words	30.50
30,000 words	14.50	80,000 words	34.50
40,000 words	18.50	90,000 words	38.50
50,000 words	22.50	100,000 words	42.50

MARKETING ADVICE AND SALES OPINION

Clients who desire only a critical opinion of a manuscript, together with a list of possible markets if we consider it salable, may obtain this service by remitting **HALF THE FEE** for regular detailed criticism. Thus, for a 5000-word manuscript the appraisal fee would be \$2.25. Our brief letter will tell **WHY** a story is considered salable or unsalable, but naturally will not include the invaluable constructive analysis covered by full criticism service.

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Literary revision with typing, per thousand words.....\$2.00

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THE AUTHOR & JOURNALIST'S LITERARY MARKET TIPS

GATHERED MONTHLY FROM AUTHORITATIVE SOURCES

Fawcett Publications, Inc., Robbinsdale, Minn., announces that a new scientific magazine will be added to its string of publications in the early fall. "It will be unique in its combination of fact articles on mechanics with fiction of the imaginative type. Articles on all phases of new developments in aviation, radio, gas motors, automobiles, household appliances, inventions, electrical devices, patents, scientific exploration, model building, etc., are wanted, written in non-technical English with brevity the keynote. Whenever possible, photographs should be submitted with articles. Short-stories 3000 to 8000 words in length are wanted to supply the fiction section. Fiction will be of the Jules Verne type—imaginative, with mechanical settings, with very little character building, but plenty of exciting, startling action. Art work also will be purchased. Photographs of mechanical inventions and devices will be paid for at \$3 up; fiction at 1½ cents a word and up; liberal rates for articles and feature stories. Report on all manuscripts within three weeks, with checks promptly on acceptance."

Cabaret Stories, 1860 Broadway, New York, is announced as a new magazine which is open for stories of cabaret or theatrical slant, preferably about cabarets, and for mystery stories of night-life type, from 1500 to 7000 words in length, also novelettes and serials. Fillers, jokes, and skits of the type used by *The New Yorker* are desired. The magazine is published by B. L. McFadden, Inc. Beatrice May Miller is editor. Payment, Miss Miller states, will be made on acceptance at rates of from 1 to 5 cents a word. In addition, the best story in each issue, as judged by the readers, will be awarded a \$50 prize.

Fight Stories, 271 Madison Avenue, New York, is a new monthly magazine of the Fiction House group, devoted to action stories of the prize ring. Short-stories, novelettes, and serials are used. Payment, it is understood, is at the usual Fiction House rates of 1 cent a word up.

The Bookman, 452 Fifth Avenue, New York, is now edited by its publisher, Seward Collins, following the resignation of Burton Rascoe. Mr. Collins writes that the magazine is overstocked.

Romance, a former companion magazine to *Adventure*, is to be revived by the Butterick Publishing Company, Spring and Macdougall Streets, this fall. It is reported that Henry La Cossett, recently on the staff of *West*, will be editor, and that the first issue will appear about September 1st.

Century Magazine, 353 Fourth Avenue, New York, sends the following revised statement of its manuscript requirements: "Articles on serious, literary, and travel topics, 3000 to 7000 words; verse, not too long. Sentimental love stories and discussions of radical subjects are not desired. No fiction serials are sought. Payment is on acceptance, but at no fixed rates." Hewitt H. Howland is editor.

West, Garden City, N. Y., the weekly fiction magazine of the Doubleday Doran & Company group, sends the following new resume of its requirements and length limits: "Short-stories of Western and Northwestern interest, full of action and adventure, with a 'he-man' hero and very little romance, up to 12,000 words; novelettes, 12,000 to 45,000 words; serials, 50,000 to 75,000 words; Western and Northwestern fact articles not over 700 words, jokes and sketches, verse not over 20 lines. Love or sex stories and stories glorifying crime or criminals are taboo. Payment for fiction is at a minimum rate of 2 cents a word; verse, 25 cents a line. fillers 1 cent a word; jokes, \$2.50 each. Harry E. Maule is editor, Roy de S. Horn, associate.

Argosy-Allstory Weekly, 280 Broadway, New York, is now edited by A. H. Bittner, who has been associate editor of *Frontier Stories* of the Doubleday, Doran & Company group. He succeeds Matthew White, Jr., veteran editor, who has retired. Jefferson B. Cralle is now associate editor of *Frontier Stories*.

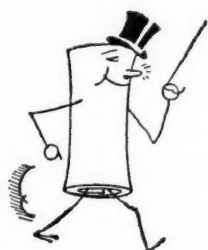
Detective Fiction Weekly, 280 Broadway, New York, formerly *Flynn's Weekly*, is now edited by Howard V. Bloomfield, who succeeds Wm. B. Flynn.

Complete Detective Novel Magazine, 225 Varick Street, New York, is a new magazine of the Novel Magazine Corporation, publishers of *Complete Novel Magazine*. The first issue, dated June, features a novel, "Sing Sing Nights," by Harry Stephen Keeler, whose exposition of web-work plot structure is now running in *THE AUTHOR & JOURNALIST*. In addition to complete detective novels, the publication will use special short articles on detective and crime subjects. Payment, it is understood, is made on acceptance at rates depending upon the reputation of the author and value of material.

Forest and Stream, 80 Lafayette Street, New York, has been purchased by W. M. Clayton, publisher of the Clayton group of fiction magazines.

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How painstakingly dressed, how carefully groomed, does that little story of yours set out, heart high with hope, to meet the editor.



Here is a door on which is written a famous name. Your little story straightens his tie, sets his hat at just the right angle and turns the knob.

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Stout-hearted, your story starts out again. Here another name, not quite so famous, is written on a door. Surely now he will at least be given a hearing.

A man at a manuscript-laden desk takes one passing glance at your little story and points the way out.

So from door to door goes your manuscript. At last, his new hat crushed, his collar awry, his trousers frayed and his heart in his boots, he turns homeward.



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Chelsea House, the cloth-bound book department of Street and Smith Corporation, 79 Seventh Avenue, New York, purchases the book rights of short serials, ranging from 55,000 to 65,000 words in length, which have appeared in some popular fiction magazine besides those of the Street and Smith group. These serials should be Western, detective, adventure, or love stories, and the serial publisher is required to give a transfer of copyright for purposes of book publication. The book rights are purchased outright for \$150, and appear in a popular-priced line known as Chelsea House Popular Copyrights. This statement is furnished by Ronald Oliphant, editor.

Black Mask, 578 Madison Avenue, New York, "is always glad to co-operate with skillful, serious-minded authors who are in sympathy with our views concerning the present tendency of action-fiction writing," writes Joseph T. Shaw, editor. "We want well-written stories, Western, detective, and adventure—not of the formula, stereotyped sort—starting with action, moving swiftly, and with action the interpretative medium. Short-stories should be from 3000 to 6000 words in length, novelettes from 10,000 to 15,000. Payment is made at 1 cent a word up on acceptance."

Street & Smith, 79 Seventh Avenue, New York, are buying stories for a new magazine which will use "fast-moving war, aviation, Western, and outdoor adventure stories." The special need is for exciting short-stories of around 6000 words. Paul Chadwick, editor, makes this statement: "I am going to run a lot of rather far-fetched stories of the Jules Verne type, and I'd like every story in the magazine to have a sensational and slightly fantastic touch. The regulation Western story wouldn't do. The Western stories I buy must have some particularly novel plot or fantastic tone, and they must be above the average in suspense, excitement, and speed. A lost tribe of Indians, a mysterious treasure out on the desert, the discovery of a remnant of an ancient tribe of cliff dwellers—that is the sort of thing I mean. Or perhaps a bandit who disguises himself with phosphorous—'The Ghost Bandit.' There will also be pseudo-scientific stories, and perhaps some dashing young hero could use scientific methods in a Western story. The main thing is to have thrills and excitement from start to finish, though sometimes suspense will make a story just as thrilling as swift action. There should be little if any woman or sex interest. The story should all be focused around one hero—preferably a young man. But this is not a juvenile magazine, and the stories must be strong and convincing, no matter how far-fetched." It is understood that good rates will be paid on acceptance.

Exile, a quarterly literary magazine of modernistic type, founded abroad by Ezra Pound, will hereafter be published by Pascal Covici, 208 S. Wabash Avenue, Chicago.

McClure's Magazine and *Smart Set* have been purchased from W. R. Hearst by James R. Quirk, publisher of *Photoplay Magazine*, 221 W. Fifty-seventh Street, New York. It is announced that Arthur Sullivan Hoffman will continue as editor of *McClure's*, and William C. Lengel as editor of *Smart Set*, but that new editorial policies will be adopted.

Birdies and Eagles Magazine, P. O. Box 834, Detroit, Mich., is edited by Frederick W. Leese-mann, who writes that he is "especially interested in feature stories concerning odd golf courses, tournaments, well-known players. Nothing considered that is unrelated to golf or that would not build a favorable impression of that game. Articles should contain from 400 to 2500 words, essays about 750 words, short-stories from 400 to 2500 words. Verse not over thirty lines in length is used, also jokes, skits, and short miscellany, not over 400 words. Payment is made on acceptance at 1 cent a word for prose, 25 cents a line for poetry."

The Clayton Magazines have moved from 799 Broadway to 80 Lafayette Street, New York. These consist of *Ace High*, *Clues*, *Cowboy Stories*, *The Danger Trail*, *Five Novels Monthly*, *Ranch Romances*, *Three Star Magazine*, *Forest and Stream*, and the forthcoming *Air Adventures*.

Three-Star Magazine, 80 Lafayette Street, New York, one of the Clayton group, has abandoned the use of Western stories, according to David Redstone, editor. "Air stories, war stories, and sea stories will be the types demanded by *Three Star* from now on."

The Jewish Tribune, 570 Seventh Avenue, New York, a weekly magazine edited by David N. Mossessohn, is glad to consider articles of 1500 to 2000 words with a Jewish slant, essays, interviews with prominent Jews, and short-stories of 2000 to 2500 words, also verse up to twenty-five lines. Payment is on publication at ½ to ¾ cent a word.

The Hearst publications, including *Cosmopolitan*, *Good Housekeeping*, *Harper's Bazar*, *International Studio*, *Motor*, and *Motor Boating*, have moved from 119 W. Fortieth Street to Fifty-sixth Street and Eighth Avenue, New York.

The Cosmopolitan Book Corporation, book publishing house, has moved from 119 W. Fortieth Street to the International Magazine Building, Fifty-sixth Street and Eighth Avenue, New York.

The American Hebrew has moved from 19 W. Forty-fourth Street to 71 W. Forty-seventh Street, New York. Isaac Landman is editor.

Sex, 17 W. Sixtieth Street, New York, a monthly edited by W. W. Hubbard, uses articles of varying length on sex, divorce, companionate marriage; essays on sex, mating, etc. It is stocked up on short-stories, but may use some editorials and verse. Payment is at ¾ to 1 cent a word on publication.

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Statement of the Ownership, Management, Circulation, Etc., Required by the Act of Congress of August 24, 1912, of The Author & Journalist, Published Monthly at Denver, Colo., for April, 1928

Before me, a notary in and for the state and county aforesaid, personally appeared Willard E. Hawkins, who, having been duly sworn according to law, deposes and says that the following is, to the best of his knowledge and belief, a true statement of the ownership, management and circulation, etc., of the aforesaid publication for the date shown in the above caption, required by the act of August 24, 1912, embodied in section 443, Postal Laws and Regulations, printed on the reverse of this form, to-wit: 1. That the names and addresses of the publisher, editor and manager are: Publisher, Willard E. Hawkins, 1839 Champa St., Denver, Colo.; Editor, same; Manager, none. 2. That the owners are: Willard E. Hawkins, Denver, Colorado. 3. That the known bondholders, mortgagees, and other security holders owning or holding 1 per cent or more of total amount of bonds, mortgages or other securities are: None. 4. That the two paragraphs next above, giving the names of the owners, stockholders and security holders, if any, contain not only the list of stockholders and security holders as they appear upon the books of the company, but also, in cases where the stockholder or security holders appear upon the books of the company as trustees or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given; and also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner; and this affiant has no reason to believe that any other person, association or corporation has any interest, direct or indirect, in the said stock, bonds, or other securities than as so stated by him.

WILLARD E. HAWKINS, Publisher.

Sworn to and subscribed before me this 3d day of April, 1928.

LILA G. WATSON, Notary Public.

My commission expires February 25, 1929.

The Munsey Publications

Argosy-All Story Weekly

A. H. Bittner, Editor

"First-rate action fiction" sums up the requirements of Argosy-All Story. Short-stories, preferably from 3000 to 6000 words; novelettes, preferably between 15,000 and 25,000; serials up to 70,000. Any good clean story with sound plot, rapid-fire action and strong masculine appeal is our meat. Adventure, mystery, crime, pirate, the seven seas, city, rural, colonial, Western, Northern, sports, business, romance in which the love element is not unduly stressed—all these are "up our street." We do not want dull, uninspired, wishywashy "filler" stories. If you have a story that grips the reader at the outset and through stirring action leads him up to a satisfying climax, we have a quick decision and a prompt check for you.

Detective Fiction Weekly

(Formerly Flynn's Weekly)

Howard V. Bloomfield, Editor

Detective Fiction Weekly wants fiction, true articles and fillers concerning crimes, mysteries, underworld and detectives. Analytical stories in which clever clues point to guilt; mysteries tinged with romance; true articles on sensational crimes, true accounts of the careers of noted detectives and notorious criminals. Appeal predominantly masculine, but feminine interest also invited. Stories 3000 to 6000 words, articles same length, novelettes up to 16,000 words, serials up to 72,000, fillers up to 400 words. American settings preferred with bona fide local color. Attractive rates, prompt decision, prompt payment.

Munsey's Magazine

W. M. MacMahon, Managing Editor

The discriminating readers of MUNSEY'S MAGAZINE (Monthly) demand live, modern entertainment, and the editorial department endeavors to buy the best fiction available in the wide field of romance and adventure. "Live, modern" can be translated into ample plot and action, and embracing any dramatic situation in our complex civilization.

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THE AUTHOR & JOURNALIST, PUBLISHERS
1839 Champa Street Denver, Colorado

Emotional Stories, 510 Orkney Road, Baltimore, Md., announced in May as a forthcoming magazine, will not offer the remunerative market for manuscripts that writers were led to expect. In a very frank letter, Moran McKinless, who furnished the market note printed last month, explains the situation with which he was confronted: "Two months ago I accepted the position of editor for *Emotional Stories*, being told by the financial backers that our rates would be 2 cents a word or better on acceptance. When they saw the mass of manuscripts that came in they were dumfounded; but most of the yarns were trivial. The backers then asked me why they should pay 2 cents a word for stuff that was not worth the price. 'We'll publish these yarns and then send out checks at the rate of 1 cent or less per word—in most cases ¼ to ½ cent.' I had promised to pay 2 cents on acceptance and felt it my duty to protect those authors who had faith in my message and my name. I have resigned and am returning all manuscripts that have come into my hands. I wish to thank those writers who tried to help me put a new magazine across. Thus far the only loss has been my own. And until I find an honest publisher, I will refrain from seeking the glory of the editor's chair."

B. A. Mackinnon, for more than twenty years circulation manager of *Pictorial Review*, has resigned to devote himself exclusively to publishing his own magazines, which include *Plain Talk*, *Complete Novel Magazine*, *Complete Detective Novel Magazine*, and *Screen Book*.

Today's Woman and Home is the present name of the publication at 18 E. Eighteenth Street, New York, formerly called *Today's Housewife*.

County Fair, Box 33, Kent, Conn., has postponed its plans for publishing. J. H. Moore, editor, writes that he is returning all manuscripts submitted in response to his call of a few months ago.

THE S. T. C. NEWS

A Page of Comment and Gossip About the
Simplified Training Course and Fiction
Writing Topics in General

VOL. V, No. 6

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EDITED BY DAVID RAFFELLOCK

WHAT TO REQUIRE

Writers Enrolling for a Short-Story Course Have Right to Make Certain Demands

A writer who needs help in his work, and almost all do at some time, has the right to expect and demand certain things.

The beginning writer should first of all be aided to secure a clear conception of the form and basic drama of all short-stories. Such matters as viewpoint, beginnings and endings, emotional appeal, etc., tend but to obscure the fundamentals. Drama is the essence of all fiction. No effort should be spared to aid the student to understand this.

From the very beginning the student has the right to demand a professional attitude toward his work. He does not care whether an instructor thinks his story is worth a grade of 90 or "A"; he does not even care what the instructor's personal opinion is. What he does want to know is whether or not the story is salable, whether or not it is likely to meet with editorial requirements. The instructor should be thoroughly informed as to what editors want and what they do not want.

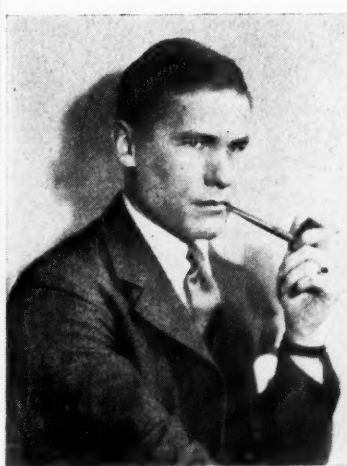
The beginner has the right to expect a training course that will give him actual training in constructing plots and in writing complete stories. Any amount of detached practice in writing beginnings, descriptions, and the like, will be at best of academic value. The student who has any natural aptitude will not need much drill in filling out a story. Every writer needs to learn the form or the technique of his medium and the market requirements. A course of training that has not as its keystones these two essentials, fails in its fundamental purpose.

Further, the beginner should demand sincere personal service. Following a routine course is dull and likely to curb the creative flare, rather than stimulate it. The student should be allowed full play of his originality, should be allowed to resubmit assignments, and should be intelligently encouraged in writing the type or types of stories in which he is interested.

The more advanced or the successful writer finds, in a worth-while training course, unlimited value. This writer should also make certain demands of a course. It should first of all take cognizance of the experience of the writer and allow a liberal interpretation of the assignments. Rules and strict adherence to theory are of small value.

The writer should expect his instructor to be a capable author himself, able to see beyond the limits of ordinary pedagogy. He should be able to stimulate the writer to do better work by pointing out how to give a story a more significant theme, to increase the fullness of character revelation, to heighten the appeal through the emotional quality, etc.

Further, the course itself should be of such a nature as to prove stimulating to the writer, enabling him to learn new ways of working out plots.



Harry McGuire, who will conduct classes in playwriting at the Writers' Colony.

It should require assignments that awaken the creative urge, helping thus to increase the writer's productivity.

The Author & Journalist's Simplified Training Course is based upon these logical requirements. It is conducted entirely through the assignment method, which is the most intensely personal and practical of any method. Thus it gives not only systematic and thorough training, but it allows for individual response. The writer, whether beginner or professional, is able to feel himself securing a clear, firm understanding of the form and technique of his medium. His skilled and experienced instructor guides and encourages him, enabling him to make the most of his ability and opportunities.

The value of the Simplified Training Course is appreciated by writers all over the world. In a few years, the S. T. C. has become international in scope, having won a following among really serious writers second to no short-story training on earth.

A Word of Gossip With the Editor

Sherwood Anderson in his "Note-book" writes of the difficulty and displeasure a writer experiences when asked by eager amateurs how to succeed in writing.

This is a fact many persons do not realize. It might seem a simple matter for a famous author to tell others what to write, whether to write and how to write. But the author has his own way of writing, which is perhaps highly personal. He cannot, offhand, even dare suggest what a person should write about; even the trite advice, "write what you know most about," is not always sound or helpful. And as to whether or not one should write, hardly any author will dare to speak candidly or to give any advice.

FIELD FOR PLAYS

Writers' Colony Course in Playwriting to Reveal Markets for Drama

One of the most popular classes at the Writers' Colony this summer will be the training in playwriting, conducted by Harry McGuire. Already a good many enrollments have been received for this work.

This is but another indication of the awakening interest in playwriting. A few years ago there was but scant chance of securing any practical return from effort spent in writing plays, but today the situation has radically changed. The Little Theater movement has spread throughout the United States, and many of them produce original plays. Play publishers also find a constant demand for new plays.

Demand exists in many other quarters. Churches, social and fraternal organizations, schools, women's clubs, and even communities, have turned to play production. One-act plays, full-length dramas and pageants are in demand. Even advertising has invaded the drama. Organizations which can give brief plays showing the value of life insurance, making a will, using a certain product, etc., find a demand for their services.

The market demand will be given especial consideration by Mr. McGuire in his classes at the Colony. The training will be thorough and practical. Original work will be criticized and discussed by other members of the class. Two or three plays written by Colony writers will be produced.

The course in playwriting is but one of the many courses to be given at the Writers' Colony this summer, from July 8 to August 18, inclusive. The Colony is open only to writers, though both beginners and professionals are admitted. In addition to the splendid training, every effort has been made to give attending writers a glorious and unforgettable vacation.

Reflection convinces that it is folly to expect real help in this way. The friendly author or editor knows his work, undoubtedly. But he is not skilled as fictional advisor. Why should he risk encouraging falsely or discouraging talent?

On the other hand an instructor, such as those in charge of The Author & Journalist's Simplified Training course, has made a profound study of the psychology of writing. By working with the student through the assignment method of training, he gains a comprehensive survey of the shortcomings and strength of the student. Long experience in working with writers of all kinds, gives him an insight, virtually a sixth sense, which enables him to judge and guide and advise with certainty. There is nothing haphazard or indefinite about the training of the Simplified Training Course. The first assignments give the student confidence in his instructor, for immediately is demonstrated the intensely personal and thorough nature of the S. T. C.

The National Kindergarten Association, 8 W. Fortieth Street, New York, buys articles for its Home Education service dealing in an understanding and sympathetic manner with problems that confront parent and child. "A dogmatic style is to be avoided. Narration is preferred to exposition. A graphically told incident, illustrative either of a wise or an unwise method used in child training, is much more effective than mere statements of facts regarding it. Simplicity is most desirable. Articles should contain not less than 450 nor more than 600 words. Those found available are paid for at \$5 each, although if much revision is needed, they are paid for at half price. Articles written by parents who have been kindergarten teachers are especially invited." Florence J. Owens is editor. The articles used by the association are now being translated into more than thirty foreign languages.

Palo Verde, Southwestern Poetry Magazine, is the new name of the quarterly previously christened *jackass*. It has moved from Albuquerque, N. M., to Holbrook, Arizona.

The American Magazine, 250 Park Avenue, New York, writes that its fiction needs are more than supplied for this year.

Discontinued

The Shrine Magazine, New York.

The Great Divide, Denver, Colo.



Prize Contests

Longmans, Green and Company, 55 Fifth Avenue, New York, announce a juvenile fiction competition in which a \$2000 prize will be awarded in addition to 10 per cent royalty for the best original unpublished story in English suitable for boys or girls from twelve to sixteen. The manuscript should contain not less than 50,000 nor more than 60,000 words. There is no limitation on plot, title, or style; three suitable types are: American historical stories, adventure stories, and realistic stories of modern life. The publishers reserve the right to accept any manuscript not awarded the prize on regular terms, and also to cancel the contest, if in the opinion of the judges no manuscript presented is worthy of first place. The closing date is December 31, 1928. The judges are Dorothy Canfield Fisher, May Lamberton Becker, and Padraic Colum. Contestants are required to obtain from the Contest Editor, Children's Book Department, a form to sign in submitting manuscripts.

Dodd, Mead & Company, book publishers, New York, announce their third annual "First Novel Prize Competition." Any American author who has not published a novel in book form is eligible. Only manuscripts of unpublished works written in English, of at least 70,000 words, will be considered and they must not have been submitted in the two previous competitions. On the winning novel \$5000 advance on account of royalties, and further royal-

ties on a sliding scale will be paid, and the publishers will pay the author 75 per cent of proceeds from serial and motion picture publication. Return postage should accompany each manuscript submitted. Closing date, December 1, 1928. All manuscripts must be marked "Dodd, Mead Competition," and submitted to Curtis Brown, Ltd., 116 W. Thirty-ninth Street, New York, accompanied by a form duly filled out which can be obtained from the latter company on request.

Photoplay, 221 W. Fifty-seventh Street, New York, each month publishes two "Nutty Biographies" of prominent screen players and awards fifteen prizes of from \$200 to \$1 for best letters correcting the errors in these biographies. *Photoplay* also awards monthly a \$25, \$10, and \$5 prize for best letters within 200 words discussing pictures and players.

Sales Tales, Mt. Morris, Ill., has standing offers of \$3 each for experience letters on eighteen different topics. "My Oddest Sale," "Record Sales," and representative subjects.

Ghost Stories, 1926 Broadway, New York, awards \$100 each month for the best genuine psychic adventure account published each month. Lengths may be from 1500 to 3000 words. Address True Ghost Experiences Editor.

Liberty, 247 Park Avenue, New York, uses bright sayings of children, within a 60-word limit, paying \$1 for each one published.

Complete Detective Novel Magazine, 225 Varick Street, New York, offers prizes of \$40, \$20, \$15, \$10, and three of \$5 for best solutions to three detective problems published in the June issue. Closing date, June 30. Similar contests apparently will be a regular feature of the new publication.

The Scotland Yard Prize Contest of Doubleday, Doran & Co., Garden City, N. Y., closes June 30th. As previously announced, the company will pay \$2500 over and above book royalties for the best mystery or detective story of from 75,000 to 100,000 words submitted in this contest, serial and motion-picture rights to remain the property of the author.

Alfred A. Knopf, book publisher, 730 Fifth Avenue, New York, offers \$100 for the best last line for an uncompleted poem in "Thoughts Without Words," a new volume by Clarence Day. Closing date, June 29.

West, Garden City, N. Y., offers a weekly prize of \$25 for the best letter on the magazine.

MacLean's Magazine, 143 University Avenue, Toronto, Ont., Canada, is conducting a short-story contest open only to Canadians residing in Canada. Length limit, 6000 words. Prizes, \$500, \$300, and \$200. Closing date, August 1, 1928. Manuscripts must be submitted under a nom de plume, accompanied by a sealed envelope containing the author's correct name and address.